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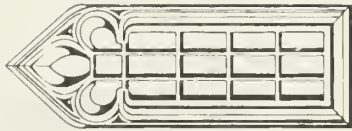
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# Franklin Center

## A Place for Partnership

Melissa Delbridge

Duke University's John Hope Franklin Center for Interdisciplinary and International Studies is a unique consortium of programs committed to revitalizing ideas of how knowledge is gained and exchanged. Named for Duke professor emeritus John Hope Franklin, noted historian, intellectual leader, and civil rights activist, the Center includes among its campus affiliates African and African American Studies, the Center for French and Francophone Studies, the Center for International Studies, the Center for South Asia Studies, Comparative Area Studies, and the John Hope Franklin Humanities Institute.

Other departments and organizations associated with the Franklin Center include Fundación Amistad/Cuban Studies Consortium, the Jenkins Chair in New Technologies and Society, Nepantla: Views from South, the Program in the Study of Sexualities, the University Scholars Program, the Center for European Studies, the Center for Global Studies and the Humanities, the Center for North American Studies, the Center for the Study of the Muslim Networks, the Duke Institute on Care at the End of Life, Information Science + Information Studies, and the Triangle Institute for Security Studies.

The Center brings together, physically and intellectually, humanists and social scientists engaged in the exploration of ideas, fostering collaboration and new partnerships among scholars. Housed in the renovated Hanes Annex, Duke's former nursing dormitory, the Center's 33,000 square feet encompass offices, classrooms, exhibit space, seminar rooms, lounges, a full catering kitchen, and areas equipped with sophisticated multimedia resources and high-speed videoconferencing. The openness and light of the physical space mirror the Center's intellectual atmosphere.

Soon after the Franklin Center opened, discussions began about how the university's libraries might best support the Center's scholars. The idea of having a Library Fellow in residence at the Center met with everyone's approval, and during the 2001-2002 academic year, I inaugurated the position.

The impetus for the Library Fellowship, according to University Librarian David Ferriero, "came from the concerns we have about supporting interdisciplinary work. We have strengths in supporting established disciplines with collections and services, but less experience on 'the frontier' of emerging disciplines and interesting combinations of disciplines." Ferriero adds, "My sense is that support of these ventures requires a level of agility which does not come naturally to large research libraries. I also felt that it was important to have a librarian participating firsthand in the life of the Center, not on the fringes, to get a sense of information needs and information seeking behaviors in this environment."

As the first Library Fellow, I explored the information needs that characterize interdisciplinary scholarship in the humanities, focusing on the delivery of library services. To accomplish this, I joined with the faculty and graduate student fellows in the yearlong Franklin Seminar that is designed to encourage collective thought about a significant issue.

Sponsored by the John Hope Franklin Humanities Institute, the theme-based seminars began in 1999, with the first four years designated for the study of different aspects of race. In the inaugural

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seminar, “Race and Nation-Building in the Americas,” fellows explored the ways in which different nations in the Americas created their collective identity in the wake of slavery, colonialism, and displacement or genocide against indigenous inhabitants. In 2000, participating scholars examined the roles religions have played in the historical formation of racial identity as they explored the topic of “Race, Religion, and Globalization.”

The 2001-2002 seminar, “Historicizing Identities: Race, Gender, and Sexuality,” focused on the impact gender and sexuality issues have on ideas about race and identity. Professors Cynthia Herrup of the Department of History and the Duke School of Law and Lee Baker of the Department of Cultural Anthropology convened the seminar. In my role as Library Fellow, I coordinated library services supporting the seminar, participated in all presentations and discussions, and explored the ways in which libraries can best support interdisciplinary studies in the humanities.

During the course of the 2001-2002 academic year, ten fellows from various disciplines were joined by two Mellon fellows. The fellows divided into smaller groups to plan and make presentations on the following topics: Identity and Geography; Performative Identity (Identity and Bodies); Performative Identity (Image and Spectacle); Law and Identity; Identity and Political Change; Technology and Identity; and Philosophies of Identity (Spirituality). Programs were presented by the fellows themselves or by invited speakers. Programs ranged from Associate Professor Thomas Brothers’ presentation on “Race in Identity in New Orleanian Music” in the early twentieth century to Graduate Fellow Ada Norris’s “Pedagogies of the Unassimilated,” which focused on the Society of American Indians, a group whose ideology, in the words of Norris, “came as much from the adamantly assimilationist Carlisle Indian Industrial School as it did from the self-protective climate that developed after the Wounded Knee massacre.”

In support of Norris’s research, I took responsibility for identifying and procuring relevant photographs. I located archival prints from the Carlisle Indian School in Carlisle, Pennsylvania, in a collection at the Denver Public Library and obtained digitized images of students before and after “Anglicization,” as well as reproductions of contemporary serial publications about the school. Studying these photographs as a group enabled the seminar participants to focus on a non-textual object rather than the written word. They were able to observe both the physical evidence of the impact of the school on Native American identity and the way in which the photographic medium was consciously used to change the appearance of the sub-

jects. According to Ms. Norris, using the photographs advanced her research and influenced her own thinking about the potential of archival material.

I also assisted the fellows by offering individual instruction in the use of online databases, including those provided through NC LIVE, North Carolina Libraries for Virtual Education. NC LIVE offers the state's citizens online access to the complete text of articles from over 5,500 newspapers, journals, magazines, and encyclopedias, plus indexing for over 15,000 periodical titles, and access to over 13,000 electronic books. Having these databases available through the Duke Libraries Web site enables scholars to search a vast array of scholarly publications from their offices. In another effort to facilitate research, the library initiated document delivery service to the Franklin Center. Center residents can now identify material through the online catalog, request it online, and have it delivered to their mailboxes at the Center.

In addition to providing direct assistance to the fellows, the Duke libraries also contributed to the Center's programming. The Libraries, along with the African and African American Studies Program, the Duke University Museum of Art, the Department of English, the Program in Literature, and the Department of Art and Art History, co-sponsored one of the Humanities Institute's most exciting events of the year. In a presentation organized by graduate fellow Erica James, Thelma Golden, the deputy director and curator of Exhibitions and Public Programs at the Studio Museum in Harlem, and Elizabeth Alexander, a fellow at Yale University's Whitney Humanities Center, guided visiting scholars, Duke faculty and students, and Durham residents in an examination of the ways in which race, gender, and sexuality are exhibited in galleries and public spaces.

Another highlight of the year's programming was a series of events related to Haitian vodoun. Photographer Phyllis Galembo and Haitian houngan (vodoun priest) Damas Louis provided participants and observers with an intriguing series of exhibits, performances, installations, lectures, and rituals documenting vodoun beliefs and practices. Galembo's magnificent photographs were exhibited in one gallery, while an authentic vodoun altar surrounded by sequined spirit flags was created in another. The opening featured a feast of Haitian cuisine and drumming by Damas Louis and a lecture by Louis and Galembo.

Commenting on the contribution made by the two artists, Richenel Ansano, associate director of the Franklin Humanities Institute, explains, "The event helped to dispel some of the Hollywood myths surrounding vodoun, especially the idea that this is some sort of dark art that should be feared, and that it is practiced by backward people who have no understanding of the scientific principles that



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make up our daily realities. Some visitors were amazed by the insistence by Damas Louis that all of vodoun is based on love, and that those who participate in this religion out of anything other than love for all that exists are not real vodounists.”

The presentation by Golden and Alexander and the events created by Louis and Galembo illustrate how central programming is to the mission of the Franklin Center. An arm of the Franklin Center, the Franklin Humanities Institute also collaborates every year on programming with the Duke Institute of the Arts. Performers often visit the Center for luncheons, lectures, and post-performance dialogue with the Franklin Seminar Fellows and participants in the University Scholars Program. This past year, visitors to the Center included poet, playwright, and performer Carl Hancock Rux; Bernice Johnson Reagan, professor of History at American University and artistic director of the singing group Sweet Honey in the Rock; and performance artist Guillermo Gomez-Pena. Speaking about the importance of the programming, Richenel Ansano says, “Discussions between seminar fellows and these performers were both fiery and profound. The issues of identity politics that were being discussed in the seminar came up in full force in these encounters, both confirming the direction the seminar had taken and deepening this.”

Ansano continues, “The artistic element added qualitatively to the discussion. The artists challenged the fellows to retheorize their own conclusions rather than seeing them as final, but also to stay rooted in social analysis and not let theory become an end unto itself. This was especially interesting with Gomez-Pena, who is well known for being both at the cutting edge of theorizing identity issues, and for being grounded in his practice with community art and politics. Berenice Johnson Reagan brought home the importance of turning our knowledge and discussions into teaching that helps students become critical thinkers.”

The Humanities Institute’s collaboration with the Institute of the Arts is just one example of the connections the Institute seeks to make. Cathy Davidson, director of the Humanities Institute, states, “The Franklin Humanities Institute is working to make bridges among departments in the humanities, as well as in the social sciences, the sciences, and the professional schools. It is also trying to link faculty research to graduate and undergraduate research, and to expand the intellectual offerings available at Duke. The Institute seeks to include, in its network, the rich variety of intellectuals at Duke who are not faculty. By offering formal partnerships to colleagues at the Library and at Duke University Press, the Franklin Humanities Institute acknowledges the vitality of intellectual life throughout the University benefits from the expertise of trained librarians and editors. Beginning in 2002-2003, through our new Mellon Grant on ‘Making the Humanities Central,’ the Institute will also sponsor work-

**Through intellectual  
exchange with a resident  
librarian, faculty learn  
more about how a sophisti-  
cated research archive  
functions within a  
University and librarians  
learn, first hand, the priori-  
ties of research faculty.**

shops for undergraduates and graduates on careers in the humanities, drawing on the expertise of Duke librarians and editors.”

In the coming year, fellows will explore histories of racial violence and questions of reparation. Professors Srinivas Aravamudan of the Duke English Department and Charlie Piot of Duke’s Department of Cultural Anthropology and African American Studies will co-convene the 2002-2003 seminar, “Race, Justice, and the Politics of Memory.” Hortensia Calvo, the Librarian for Latin America and Iberia and adjunct professor in the Department of Romance Studies, will serve as the 2002-2003 Library Fellow. For her project she will examine the relationships between the emergence of bibliographic compilations in the eighteenth and nineteenth centuries in Spanish America, the construction of national or proto-national identities, and how racially differentiated social groups are articulated within these texts.

Vice Provost Davidson summarizes the importance of collaborative ventures between the libraries and humanities centers by saying, “In talking with the heads of humanities centers around the country, we were delighted to be able to discuss the many reasons we decided to include Library Fellowships in our Franklin Institute Seminar. We spoke of the strides in humanities information technology that libraries have pioneered. But most of all, we emphasized that, through intellectual exchange with a resident librarian, faculty learn more about how a sophisticated research archive functions within a University and librarians learn, first hand, the priorities of research faculty. This was our first year. It was an experiment. And we hope, in subsequent years, to develop the relationship further and take full advantage of this rich possibility for interchange, mutual enrichment, and growth.”

Melissa Delbridge is principal manuscript cataloger,  
Rare Book, Manuscript, and Special Collections Library.

## Presidential Papers, Public Records, and the People's Right to Know

### Steven Hensen



On November 1, 2001, President George W. Bush signed Executive Order 13233, essentially overriding the 1978 Presidential Records Act, which provides that a president's papers will be made available to the public twelve years after he leaves office. Bush's new order gives the White House, as well as former presidents, the right to veto this release of documents, thereby taking the responsibility for administering presidential papers away from the archivist of the United States. By forcing citizens to go to court to obtain the right to view an administration's records, the order effectively blocks access to information that enables Americans to hold our presidents accountable for their actions.

Almost immediately after Bush signed the order, a remarkably bipartisan group of Republicans and Democrats, both liberal and conservative, expressed everything from dismay to outrage. In addition, a group including historians, journalists and civic activists filed suit, which is still pending, to block implementation of this order.

In the middle of the fray are professional archivists. Those of us who labor in the nation's archives and special collections libraries are entrusted with ensuring that citizens and scholars have access to the records of human society and culture, as well as to the important records of our government. The guarantee of such access is a cornerstone of the Constitution and of democracy in general. The Society of American Archivists, along with the American Historical Association, the Organization of American Historians, the American Society of Newspaper Editors, the White House Correspondents Association, the American Political Science Association, the National Coordinating Committee for the Promotion of History, and others have made it clear that the White House is on the wrong side of this battle.

Bush's executive order is titled "Further Implementation of the Presidential Records Act." But rather than "implementing" that law, the order abrogates the core principles of the act and violates both its spirit and letter.

The Presidential Records Act was created out of the legal morass surrounding the Watergate scandals and legitimate congressional fears that former president Nixon would never allow public access to the records of his administration. That legislation established once and for all—or so

we thought—the principle that presidential papers represent the official records of activity by the highest office in our government of, by, and for the people—and that they therefore belong to the U.S. government and, by extension, its citizens. The act further mandates that management of, custody of, and access to such records should be governed on behalf of the nation by the archivist of the United States.

Executive Order 13233 directly subverts the intent of the Presidential Records Act by placing ultimate responsibility for decisions regarding access to presidential papers not only with President Bush, but with any sitting president in the future, as well as every ex-president, and, even further, the family members and heirs of former presidents, apparently without limit.

While there is lingering uncertainty over the extent to which an executive order can trump or override statutory law, Congress is in the process of deciding this question. After several hearings, Rep. Stephen Horn (R-Cal.), along with twenty-three co-sponsors, has introduced H.R. 4187. This bill will reach the floor of the House sometime this fall. It is expected to pass and will go on to the Senate. Congress rightly seems to see this as an unwarranted extension of the concept of “executive privilege,” in addition to the order’s being contrary to law. More broadly, access to the vital historical records of this nation should not be governed by executive will; this is exactly the situation that the existing law was created to prevent. Furthermore, for such access to be curtailed or nullified by an executive process not subject to public or legislative review or scrutiny violates the principles upon which our nation was founded. The essential fact is that the president’s papers are not in fact the president’s papers, but rather the records of the people’s presidency.

Steven Hensen is director, Planning and Project Development, Rare Book, Manuscript, and Special Collections Library. He was president of the Society of American Archivists from August 2001 until August 2002.

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## Popular Government, Popular Information

**Ann Miller**



*"A popular Government, without popular information, or the means of acquiring it, is but a prologue to a farce or a tragedy; or, perhaps, both. Knowledge will forever govern ignorance; and a people who mean to be their own governors must arm themselves with the power which knowledge gives."*

*James Madison, Letter to W.T. Barry, Aug. 4, 1822*

James Madison's words have as much force today as they did when he wrote them 180 years ago. Madison reminds us that knowledge is power. Those with information have an advantage over those without. With knowledge the governed can hold government accountable, respond to government actions, and ensure that government does not abridge individual rights.

In 1813 during Madison's presidency, Congress established the depository system, in which published materials related to the working of the government were to be distributed to state and legal agencies as well as colleges and universities. The intent of the joint resolution was to ensure public access to published government information. In 2002 over 1300 U.S. depository libraries, including Duke's Perkins Library, continue to receive, preserve, and maintain the published records of the government in order to guarantee that they will always be freely available to the public. The U.S. depository program is almost unique; few other nations provide for free access to the publications of their governments.

Beyond the depository program, some government information can also be purchased from federal agencies, and it may also be repackaged and sold by private vendors. Now, it can frequently be found on the Internet as well. Government information is indeed as readily accessible to the citizenry as the nation's founders believed it should be. Recently, however, there have been instances in which that access has been curtailed.

Occasionally, materials have been removed from depository libraries by their issuing agencies, most frequently after a factual error is discovered. However, in October 2001, the U.S. Geological Survey requested the removal of one of their CD publications, *Source-Area Characteristics of Large Public Surface-Water Supplies in the Conterminous United States: An Information Resource for Source-Water Assessment, 1999*, because they believed it to be a threat to national security. The agency proceeded in the appropriate and legal manner with their request, contacting the Government Printing Office and following long-established procedures.

Yet, there were inconsistencies inherent in the withdrawal of the CD. Only depository libraries were required to remove the CD from their collections and destroy it. Libraries and individuals who purchased the CD product when it was released two years ago were not. In addition, similar state level source water data has remained in depository collections. Unfortunately, there have also been inconsistencies in the limitations imposed on government information available on the Web.

On Sept. 11, 2001, most federal agency sites shut down. In the following weeks and months the Web pages produced by a variety of agencies were “reviewed” for “sensitive information.” Agencies as diverse as the Centers for Disease Control (CDC) and the Federal Aviation Administration (FAA) have withdrawn access to files. The CDC removed a report on chemical terrorism, the FAA a review of security violations. There has been removal of information on chemical and nuclear hazards, pipeline information and aerosol sprays. In each of these cases, the information was withdrawn based on the agency’s assessment alone. And the irony is that these same Web pages are mirrored elsewhere.

The removal of materials from depository libraries and the withdrawal of content from governmental Web sites compromise the principle of free and continuing access to government information. We should be aware of the consequences.

First, there is the impact on the public’s right to know. Limited access to information is an impediment to local government officials, public policy groups, neighborhood organizations and individuals. Citizens have the need for and the right to information that affects their lives personally and in community.

Then there is the erosion of accountability. The depository program provides free, ready access to the record of the government’s actions. The citizenry’s ability to review the actions of their government is integral to our democracy, as is the opportunity to interact with the government. As James Madison notes, “...a people who mean to be their own governors must arm themselves with the power which knowledge gives.”

Finally, the historical record is compromised. Government information shows how we make decisions, what we consider to be important, and how we address the issues of the time. The social, economic, military and cultural history of our nation is contained in texts such as the Congressional Serial Set and the documents of federal government’s agencies. Our history may include episodes we regret, such as the internment of Japanese Americans during World War II, or milestones we celebrate, like giving women the right to vote, but all are integral to our national identity. We lose the social, political, and economic thought that has gone into the making of our nation when we lose government information.

The present challenge to librarians, and to all citizens, is to continue the commitment to access to government information, even when doing so requires balancing the need for openness against the need for security. And librarians will also lobby, publicize their concerns, and cooperate with other organizations to inform the public about issues related to open government and information access.

My goal as a librarian has always been to provide individuals with the information they need. As a government information librarian, I have the additional responsibility of ensuring that information produced by the government is always freely accessible to the governed.

Ann Miller is the head of the Perkins Library Public Documents and Maps Department.

A set of resources on balancing information access is available from the American Library Association, Government Documents Round Table at <http://sunsite.berkeley.edu/GODORT/education/index.html>

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Editor's Note: Sara Hudson '04 was the 2001 undergraduate winner of the Friends of the Duke University Libraries Book Collectors Contest for her collection of children's books of the late 19th and early 20th century. Sara is particularly interested in the lesser known works of authors of children's classics. Currently, Sara is a student representative on the Friends' Executive Committee.

The judges of the contest were impressed with Sara's collection and charmed by her passion for children's literature. That passion comes through very clearly in this chronicle of her "bookish" summer, two electronic postcards that she sent recently to friends and supporters at Duke.

June 1, 2002

Good morning,

How are you doing? Are you enjoying your summer? I am splendid. I just returned home this past weekend after spending two weeks at the University of Florida's Baldwin Collection of Historical Children's Literature! I was fortunate enough to receive funding from a Deans' Summer Fellowship, offered for the first time this year, to do "book research" (as my family and I affectionately call it). I used the first part of my grant to visit the Baldwin Collection, one of the premier collections of children's literature in the country. It houses not only the 90,000+ children's books of the late Ruth Baldwin, but also many manuscripts and author papers. Among the holdings are the papers of one of the children's authors in whom I am most interested, Margaret Sidney (Harriet M. Lothrop), of *Five Little Peppers* fame. I conclude my funded research later this summer when I travel to Concord, home of the Lothrop's, to do research at the Free Public Library of Concord. Interestingly enough, Sidney, whose real name was Harriet Mulford Lothrop, was married to eminent publisher Daniel Lothrop, founder Lothrop Publishing Co., which later became Lothrop & Co., and then Lothrop, Lee and Shepard. Their home in Concord was none other than the Wayside, which they bought from Rose Hawthorne, daughter of Nathaniel Hawthorne, who had previously rented it to the Alcott family. What a lovely literary history for a home, no?

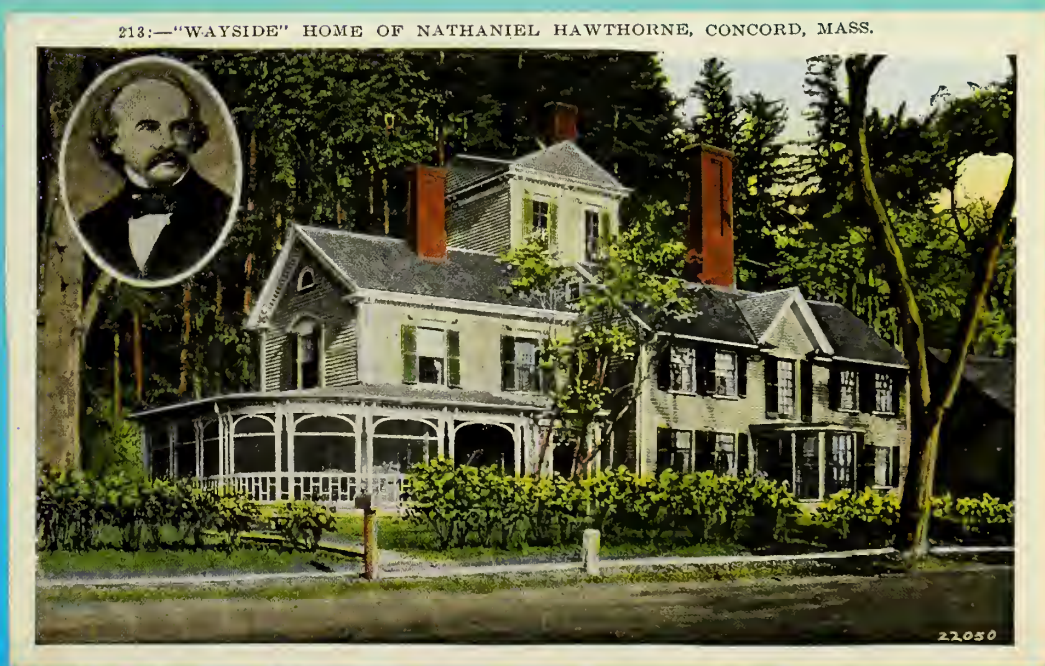
I am eager to update you all on the fruits of my Florida research. My final "research stats": 282 pages of notes on 127 books, plus examination of 104 folders of articles, journals, manuscripts and other personal memorabilia, much of which will be added to my notes as I transcribe information from some of the 1602 digital pictures I took!



# “BOOKish” SUMMER

Sara Hudson

Their home in Concord was none  
other than the Wayside, which they  
bought from Rose Hawthorne,  
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who had previously rented it to the  
Alcott family. What a lovely literary  
history for a home, no?



It was, in short, amazing. Absolutely, incredibly amazing.

Not only did I view, handle, and record dozens of first and early editions of books, many of which I had not previously had access to, but I also was able to study hundreds of primary and secondary sources, including articles, letters, publications, pictures and other

personal information from the Lothrop family. Some of the most useful pieces of information came from documentation of the history of the Lothrop Publishing Company, including alterations of the publishing firm's name and address, described in articles and personal papers. Knowing these dates will help me identify different editions of books when the copyright information doesn't list later printings.

Also interesting to me was learning about the Lothrop's prominent positions in the upper stratum of late nineteenth century Boston society. Daniel Lothrop began

Lothrop Publishing Company on

the premise that books would only be printed under the Lothrop name if they fulfilled the requirement of providing children with wholesome reading material. He never faltered in his mantra to "publish only what is right and good for children to hear, no matter how much I am offered to publish something not appropriate to growing bodies and curious minds." His magazines "Babyland" and "Pansy" brimmed with the moral tales characteristic of the times, and were sold nationally to much success. Harriet Lothrop, a seventh generation Mayflower descendant, held the promotion of patriotism as one of the causes nearest and dearest to her heart. I learned she was actually the founder of the Children of the American Revolution (CAR), which operates under the DAR. She led the CAR as the national president for seven years. Their daughter, Margaret, continued her parents' traditions of giving and involvement in the community. Margaret launched a one-woman campaign to preserve the Wayside and the Orchard House (the famous home of Louisa May Alcott) as historic landmarks. Her efforts, which included publication of a book on the Wayside and its literary history, eventually led to the integration of both homes into Minute Man National Park and subsequent designations as historical landmarks. The handwritten letters, scraps of paper, journal entries, articles marked "save"...I held the history of real people in my hands. How does one describe the sensations that brings? My word-smithing is certainly not adequate.

ORCHARD HOUSE, HOME OF LOUISA MAY ALCOTT, CONCORD, MASS.



**The handwritten letters, scraps of paper, journal entries, articles marked "save"...I held the history of real people in my hands. How does one describe the sensations that brings?**

I am excited and energized (and a bit overwhelmed, perhaps) by the sheer volume of information I was able to amass. One thing the trip certainly reinforced was my original premise, that the publishing history of these children's books is not understood, that editions are constantly misidentified, and that more variants exist than I think almost anyone, professional booksellers and librarians included, realize. It also gave me some idea of how much time I will be spending in New York in libraries! I can't wait. Amazingly enough, the Baldwin collection is so extensive that I could have stayed another two weeks, working 9-6 in the library, and still could find more to do at Baldwin alone! It was an ideal place to work. The librarians there were wonderful, and quite helpful. (As I achieved a semi-permanent status at Table 4, I started getting hesitant questions ... "So, um, are you working towards some sort of graduate degree?" "What kind of class is this for?" "Oh, you're an undergraduate? What do you plan to do with this?")

For each book I created a descriptive bibliography entry (includes notes on pagination, title page, copyright page, boards, etc.) and took pictures of the major elements of each book (spine, covers, title/copyright pages, "points" if known, etc). My next task is to go through each bibliographical entry and check them against the pictures I took to ascertain that I have no typographical errors, etc., in my description. Obviously this would counter any function that writing the descriptive bibliography would have! My sister thinks I'm crazy (granted, almost 300 pages of research not for any class or assignment does seem a bit extreme, I suppose), but I'm having the time of my life. I don't know how, or if, I can work this into any classwork at Duke, but I'm not worried about it. I'm sure I can come up with something!

I'm back in Texas now, but I will actually be in North Carolina next week, at UNC, learning to speak Yucatec Maya. After I get back from Mexico, I go straight to Rare Book School at the University of Virginia. Three different librarians at Baldwin told me it would be the highlight of my summer. I can't wait! I will probably show some of my research to Terry Belanger, if he doesn't mind. I hope that I will find answers for some of my questions about descriptive bibliographies and the field while I'm there. While at UNC and UVA I will also be using their libraries. Both places have authors I am researching, so I am looking forward to using their collections.

Cheers,  
Sara

★

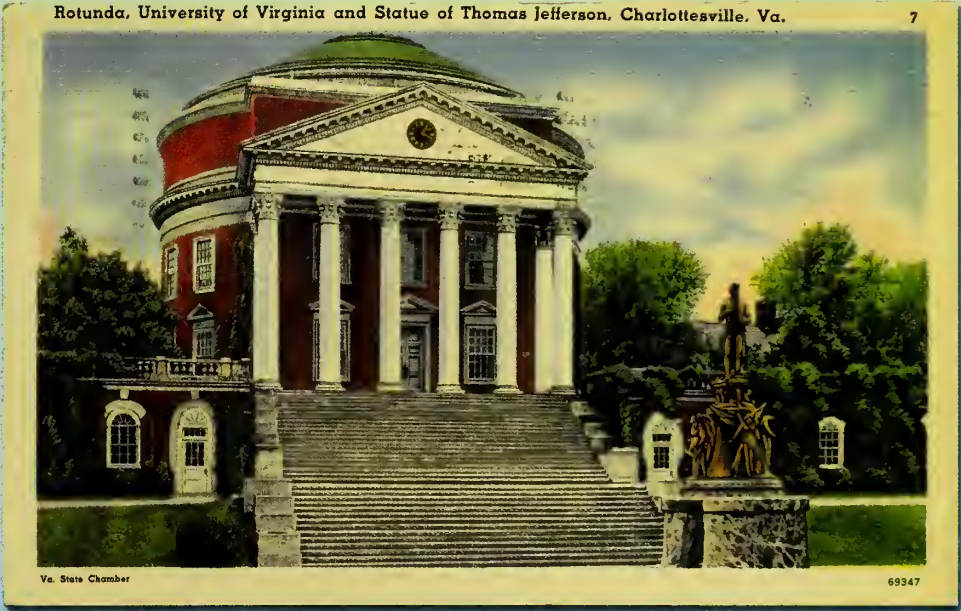
August 24, 2002

Good morning,

I have had, as everyone agrees, a most amazing summer. I just returned from Rare Book School and the final part of my book research. Both were phenomenal. At RBS I took "Book Collecting" with Terry Belanger, founder and head of RBS, and I plan to return next summer to take "Descriptive Bibliography." It was so

*continued on p. 19*

My sister thinks I'm  
crazy (granted,  
almost 300 pages of  
research not for any  
class or assignment  
does seem a bit  
extreme, I suppose),  
but I'm having the  
time of my life.



# Introducing the Duke Alumni Library

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Libraries and the Duke Alumni Association:*

Business and consumer magazines  
Trade journals  
Academic and scientific journals  
Hundreds of newspapers  
Dozens of US and international newswires

## Duke Library Resources

Ask a Librarian  
Reference Web sites  
Government information  
*Duke University Libraries* magazine  
Engaging Faculty series

## Duke Alumni Resources

DukeAlumni.com  
*Duke Magazine*  
DAA Programs and Events



DUKE  
UNIVERSITY  
LIBRARIES

much fun to be surrounded with people in so many different book-related fields! There were book dealers, librarians, book designers and book binders, university professors, book-lovers, from places as varied as England, the States, Canada, and Australia. And guess who happened to be sitting next to me in my class? A woman named Billie Levy, the person who began the Northeast Children's Collection at the University of Connecticut! Not only did she donate over 8,000 books to start the collection, but she continues to actively collect and add to the collection. She began a children's book club, she hosts a weekly local television show on collectible children's books. She was super. We went book scouting together, and she told me all about how she started collecting books and how she and the curator are shaping the collection at UConn. She also told me about many of the authors and illustrators that have come to visit her show and invited me to pop up to see her while I'm in New York.

I followed Rare Book School with my final week of "book research," funded by the Deans' Summer Fellowship, on children's authors, in Concord, Massachusetts, home of Louisa May Alcott and Margaret Sidney. Once again I felt as though I had struck gold. Margaret Sidney's (Harriet Lothrop's) daughter, Margaret Lothrop, was a firm believer in preservation and the importance of history, and after her parents died, she kept everything (and I mean everything) and organized it. Her work was the force behind the establishment of the Wayside (home of Hawthorne, the Alcotts, and the Lothrops) as a historical monument. Unbeknownst to me, all of her research and papers were given to the Minute Man National Park after she died. They duly categorized them all, over forty boxes, for incoming researchers. The discovery of all these papers was any researcher's dream come true. I spent the first part of the week at the extensive Special Collections of the Free Public Library of Concord, examining their collection, taking pictures, gathering information and forming more entries for my bibliography. I spent the second part of the week sorting through the advertisements for books, reviews (with information on pricing and editions), letters, articles, and even the original manuscripts at Minute Man National Park.

Just when I thought the trip couldn't get any better, I received another surprise. The library at the Wayside, like the rest of the house, still held all the furniture and books from when the Lothrops lived there. The Park officials allowed me to enter the library of the Wayside with a librarian and open up the bookcases, where all of Margaret Sidney's own copies of the books were still on the shelves, and I was allowed to examine them! I took piles of bibliographical notes, and even found an edition, which I have never either seen or heard of, that I theorize may be a previously unknown true first edition of *The Five Little Peppers and How They Grew*!

I know this is a massive email, but as you can see, I have lots of stories to share! I'm off to New York City next week, and am as excited as can be. I have two terrific internship possibilities: one, in the Books and Manuscripts Department of Christies; the other, cataloging a collection of Victorian children's books at the Fales Library at NYU. Such choices!

I hope you are all well.

Best,  
Sara

**It was so much fun  
to be surrounded  
with people in so  
many different  
book-related fields!  
There were book  
dealers, librarians,  
book designers and  
book binders,  
university profes-  
sors, book-lovers,  
from places as  
varied as England,  
the States, Canada,  
and Australia.  
And guess who  
happened to be  
sitting next to me in  
my class?**

## Exhibits

### August/October

From the collection of the Sallie Bingham Center for Women's History and Culture, a selection of art objects in book form created by women to address issues of gender, identity, and women's history



*But She's a Star* by Sande Wascher-James

### November/December

An exhibit portraying the experiences of the students at Duke's Woman's College. Sponsored by Duke Alumni Affairs and the Duke Alumni Association in conjunction with the Woman's College Celebration November 8-10, 2002

### August/December

Images from the Moore family farm near Chatham, Virginia, made by documentary photographer Jesse Andrews, to record the changing landscape of tobacco farming and suggest the implications of those changes for the region.

## SAA Presents Award to Duke

The Society of American Archivists has selected Duke University as the 2002 recipient of its Distinguished Service Award. The award acknowledges Duke's "strong reputation as a generous contributor to the archival profession" and its longtime leadership in "regional, national and international efforts in descriptive standards, and cutting edge cooperative projects." The SAA recognized Duke as an early implementer of EAD (encoded archival descrip-

tion), helping to refine the standard, and there was praise as well for Duke's Digital Scriptorium, part of the Rare Book, Manuscript, and Special Collections Library, for its leadership over the past decade in the development of best practices for online digital collections.

SAA Council member Richard Pearce-Moses said, "Duke University is a model for other universities in how it develops its archives, hires and supports archivists, and commits itself to

the principles that are at the heart of the archival profession. For these reasons, Duke University richly deserves the honor represented by the Distinguished Service Award." Rita DiGiallonardo Holloway, University Librarian and Vice Provost for Library Affairs, David Ferriero and Robert Byrd, director of the Rare Book, Manuscript, and Special Collections Library, accepted the award on 22 August in Birmingham, AL, during the Society's annual meeting.

## Duke, UNC Collaborate on Electronic Records Management Grant

The National Historical Publications and Records Commission (NHPRC) is funding a joint project in which the School of Information and Library Science at UNC and the Duke University Library will study how university employees at the two institutions manage their digital desktops. The project began in July with provisional funding until June 2005. Co-principal investigators are Helen Tibbo, of the UNC-SILS faculty, and Duke University Archivist Timothy Pyatt.

Staff at the two institutions will investigate current desktop electronic records handling practices, especially those related to electronic mail and associated digitally transmitted documents. They will follow-up with recommendations for data management best practices. The summary project results will be shared broadly in the academic community as a model for electronic records data management for private and public universities.

During the first year of the grant, the Duke and UNC investigators will conduct interviews in which they hope to learn how university staff use and process electronic records on their desktops, what types of files and records they create and receive, how they organize their desktops, what their document retention practices are, and what particular challenges digitally transmitted materials present.

The information garnered from the interviews will yield a baseline of practice and a foundation from which to develop guidelines and teaching modules. The teaching modules will be designed to train faculty, administrators and staff in the management of their electronic desktops with an emphasis on preserving what is essential for the permanent record of the university.

The UNC/Duke electronic records management study has generated interest nationally among archivists, with plans already being made for a session devoted to the project at a future meeting of the Society of American Archivists.

# Events

## October 8

Documentary photographer Jesse Andrews will show his work and talk about agricultural and social change (See entry under “Exhibits” for *Thirteen-Month Crop*). Also speaking will be Tom Rankin, director of the Center for Documentary Studies, and Charlie Thompson, the Center’s curriculum and education director. Perkins Library Rare Book Room, 6:00 p.m.

## October 31

Duke’s beloved Reynolds Price, James B. Duke Professor of English, continues his tradition of reading ghost stories for Halloween. Come early for a place to sit or stand at this always popular event. Lilly Library, Thomas Room, 7:00 p.m.

## November 1

The inaugural William B. Weaver Memorial Lecture delivered by Nicholas Negroponte, co-founder and director of the MIT Media Laboratory and Jerome B. Wiesner Professor of Media Technology at MIT. Mr. Negroponte is the author of the 1995 best-seller *Being Digital* and a columnist for *Wired* magazine. White Lecture Hall (East Campus), 7:30 p.m.

## November 5

Sallie Bingham reads from *Transgressions*, her new collection of short stories. Author Paula Fox says of the stories, “Ms. Bingham writes with an austere and unerring knowledge of what it is to be human and—transgressive.” Joining Ms. Bingham to read from their own writing will be Melissa Delbridge, a member of the library staff, and two Duke student writers. Perkins Library Rare Book Room, 5:00 p.m.

## November 7

*Engaging Faculty Series*: Caroline Bruzelius, Anne Murnick Cogan Professor of Art and Art History, “The Church That Isn’t There: San Lorenzo Maggiore in Naples.” Professor Bruzelius tells of a discovery she recently made about one of the oldest and most beautiful churches in Naples. Perkins Library Rare Book Room, 5:00 p.m.

## November 14

*Engaging Faculty Series*: James Tulsky, M.D., “In Search of a Good Death.” Dr. Tulsky is director of the Program on the Medical Encounter and Palliative Care and associate director of the Institute on Care at the End of Life. In his lecture Dr. Tulsky will explore what patients, families, and health care providers believe is important at the end of life. Perkins Library Rare Book Room, 5:00 p.m.

## November 14

A reading by Joe Ashby Porter from *Touch Wood*, his new collection of short stories. In a starred review, *Kirkus Reviews* describes the stories as “smart, hard, and rewarding.” Porter is also the author of *Lithuania: Short Stories*, *The Kentucky Stories*, nominated for the Pulitzer Prize, and the novels *Eelgrass* and *Resident Aliens*. Perkins Library Rare Book Room, 7:30 p.m.

For more information about these free public events, call (919) 660-5816 or email [ilene.nelson@duke.edu](mailto:ilene.nelson@duke.edu). Individuals with disabilities who anticipate needing reasonable accommodations or who have questions about physical access may also call (919) 660-5816 or email [ilene.nelson@duke.edu](mailto:ilene.nelson@duke.edu) in advance of the programs. For parking information go to [www.lib.duke.edu](http://www.lib.duke.edu) and click on “Directions” at the top of the page.



Charles and Terry Moore preparing land for planting, early spring, 2000



## May I Help You?—Perceptions of Service Quality at Perkins Library

How do faculty and students perceive the quality of the service they receive at Perkins Library? To begin to answer that question, Director of Public Services Thomas Wall administered an electronic survey to a sample of faculty, graduate and undergraduate users of Perkins Library during the 2002 spring semester. Surveys were sent via e-mail to 600 undergraduates, 600 graduate students, and 400 faculty; the response rate was approximately 40%.

Wall's survey instrument was LIBQUAL+, which has been endorsed by the Association of Research Libraries (ARL) and is currently being used by 200 libraries in ARL-sponsored projects. LibQUAL+ is an adaptation of ServQual, which was designed in the early 1980s as a way of gathering data on user perceptions of service quality in various service industries, such as tourism, health, and retail.

The ServQual instrument identifies three customer service quality perceptions: minimal, current, and optimal. The ranking of the current level of service relative to the minimal and optimal levels provides a gap, which is the basis for service quality analysis. Like ServQual, LibQUAL+ focuses on user perceptions of the current level of service as well as the minimal acceptable level of service and what would constitute service

excellence (correlated with relative importance).

Service quality in four categories was measured in the spring survey of Perkins Library users: **Service Affect**—the human dimension of service quality; **Library as a Place**—physical facilities and the library as center of intellectual activity; **Personal Control**—interaction with the modern library, digital personalization, and navigation; **Access to Information**—the ubiquity of access, comprehensive collections, and formats of information.

Preliminary survey results show that the more research intensive library use is, the higher the expectations and the lower the perceptions of service quality; of the four survey metrics, personal control is the one which respondents rate as most important; affect of service is the metric that registers the greatest degree of participant satisfaction.

The survey results are currently being analyzed by a staff committee, which will invite additional comments from users and several groups affiliated with the library before presenting library administrators with a list of recommendations for improving service at Perkins Library.



Ellen Gartrell (far left) stands with University of East London advertising students in front of cartons of materials they surveyed in a London warehouse. Student Harjinder Basran (left) and Dr Helen Powell hold 1930s Lux promotions; Nobere Lubrun (center) holds a Guinness advertisement from the 1980s.

## Warehouse Project Enriches Advertising Archives

Imagine a library project involving cooperation among Duke, the University of East London (U.K.), and the international advertising agency J. Walter Thompson (JWT). Just such a project took place in July in a south London warehouse. Ellen Gartrell, director of the Rare Book, Manuscript, and Special Collections Library's Hartman Center for Sales, Advertising & Marketing History, joined forces with UEL's Professor Helen Powell to supervise eight students who sorted through hundreds of cartons containing many decades of JWT's stored office files and advertisements.

The weeklong project was the beginning of an effort to identify materials to be added to Duke's JWT Archives, already the Hartman Center's largest collection. With encouragement from J. Walter Thompson Company managers, Gartrell devised procedures that enabled the students to become temporary "archivists." The students, all of whom are enrolled in UEL's media and advertising program, opened cartons and evaluated the contents using Gartrell's guidelines, then recommended preliminarily whether or not to add the documents to the JWT Archives at Duke.

The assistance of the student crew made it possible to survey a much larger number of documents than one individual working alone could have reviewed in the same amount of time. To the students' benefit, the project counted as the work experience that is required for their university degree. "I couldn't believe how much the old papers helped me see how day-to-day advertising works," commented student Lorien Rodger. "Yes, but next time you should warn the students that they'll get dirty and have to lift a lot of boxes!" added Lennox Addo, who took to wearing a lab coat over his clothing.

Among the archives-worthy material found were 1930s summaries of Pond's advertising, including hand-drawn graphs carefully pasted into a scrapbook; complete typed-up plans for ad campaigns of the 1980s; and memoranda on the running of J. Walter Thompson's offices in London and other European cities. The project was an excellent pilot exercise and will allow Gartrell to plan several future visits to London to survey several thousand additional stored JWT boxes with student help.

## From Art to the End of Life: The 2002/2003 Engaging Faculty Series

Four distinguished members of the Duke faculty will take part in the 2002/2003 Engaging Faculty series, which has been sponsored by the Friends of the Duke University Libraries since 1996. The series is intended to give faculty an opportunity to speak informally about their research to an audience of their colleagues, university students and staff, and Triangle residents. The lectures, which begin at 5:00 p.m., are held at Perkins Library in the Rare Book Room.

To open the series, Caroline Bruzelius, Anne Murnick Cogan Professor of Art and Art History, will speak on November 7. The title of Professor Bruzelius's lecture is "The Church That Isn't There: San Lorenzo Maggiore in Naples." In recent research Professor Bruzelius discovered that the church, a striking example of the Gothic style imported into Italy, once had a very different appearance. In her talk Professor Bruzelius will reconstruct what was lost. Caroline Bruzelius's books include *The Thirteenth Century Church at St. Denis* and *The Architecture of the Cistercians in the Early Thirteenth Century*.

One week later on November 14, James A. Tulsy, M.D. will deliver

a lecture entitled "In Search of a Good Death: Where Have We Been and Where Are We Going." Dr. Tulsy will explore what patients, families, and health care providers believe is important at the end of life. He will also discuss the quality of communication between patients and physicians about these issues and project the future of care for the dying person. Dr. Tulsy is director of the VA Medical Center's Program on the Medical Encounter and Palliative Care and associate director of Duke's Institute on Care at the End of Life. Earlier this year he was a recipient of the Presidential Early Career Award for Scientists and Engineers, the U.S. government's highest award to early career investigators.

Continuing the series in the spring semester, Susan Tift '73 will make a presentation on January 30. Ms. Tift, Eugene C. Patterson Professor of the Practice of Journalism and Communications at Duke's Sanford Institute, will speak about "Truth or Dare: Ruminations on Excavating the Past." In her lecture Ms. Tift will address the difficulty of reconstructing the past using documents, letters, interviews, memory, oral histories and

other materials at hand. Ms. Tift asks, "How does one get at the truth? Can one ever get at the truth?" Susan Tift is co-author with Alex S. Jones of *The Trust: The Private and Powerful Family Behind the New York Times* and *The Patriarch: The Rise and Fall of the Bingham Dynasty*.

The final speaker of the 2002-2003 series is Houston A. Baker, Jr., the Susan Fox and George D. Beischer Arts and Sciences Professor of English. Houston Baker's February 20 talk is entitled "Traveling With Faulkner," which he describes as "a meditation on Faulkner from the perspective of a black, middle-age, southern-born professor of literature who has never been quite able fully to shake, comprehend, or escape the novelist and oracle of Yoknapatawpha County." Professor Baker's most recent books, both published in 2001, are *Turning South Again: Re-Thinking Modernism*, *Re-Reading Booker T.* and *Critical Memory: Public Spheres, African American Writing and Black Fathers and Sons in America*.

## eDuke for Duke News

Duke's Office of News and Communications has introduced a suite of electronic publications that will keep students, faculty, alumni, parents and friends of the university current with the latest news from and about Duke. "eDuke Daily," as the title suggests, is a daily update from the Office of News and Communications. "eDuke Media Clips," another daily feature, is a collection of the latest media reports about Duke, compiled from print and broadcast sources. "eDuke Monthly" is a summary of the month's news about Duke along with information in a range of subject categories from which individual subscribers can select. To subscribe to one or more of the services, go to <<http://eduke.duke.edu>>.

## Terrorism and America

### Internet Sites Selected for the Readers of *Duke University Libraries*

#### Foreign Terrorist Organizations

The U.S. State Department has created this Web site to provide a brief but detailed explication of foreign terrorist organizations (FTO) and the process through which they are identified and designated. As the site states, FTO designations play a critical role in the fight against terrorism; they are an effective means of curtailing support for terrorist activities and pressuring groups to get out of the terrorism business. The site explains how FTOs are identified and designated officially, citing the legal criteria for the designation and detailing the legal ramifications of being so labelled. The site concludes with background notes on the FTO list, which was begun in 1997, and the names of the thirty-four organizations that currently comprise the list.

#### The September 11 Digital Archive

Funded by a major grant from the Alfred P Sloan Foundation and organized by the American Social History Project at the City University of New York Graduate Center and the Center for History and New Media at George Mason University, the September 11 Digital Archive uses electronic media to "collect, preserve, and present the history of the September 11, 2001 attacks in New York, Virginia, and Pennsylvania and the public responses to them." The goal of this project is to create a permanent record of the events of September 11, 2001, and, in the process, "foster some positive legacies of those terrible events by allowing people to tell their stories, making those stories available to a wide audience, providing historical context for understanding those events and their consequences, and helping historians and archivists improve their practices based on the lessons we learn from this project." The site includes video, digital creations, documents, and messages from various discussion groups.

#### The September 11th Sourcebooks: National Security Archive Online Readers on Terrorism, Intelligence and the Next War [.pdf]

On September 21, the National Security Archive (NSA) posted the first volume in its new series, the September 11th Sourcebooks. The series is intended to fulfill NSA's mission "to put on the record the primary source documentation that can enrich the policy debate, improve journalism, educate policymakers, and ensure that we don't reinvent the wheel or repeat the mistakes of the past." The first volume, *Terrorism and U.S. Policy*, covers a wide range of primary documents grouped in five main subjects: Terrorism and Usama bin Ladin; Congressional Research Service reports; General Accounting Office reports; Department of Defense Directives, Instructions and statements; and Presidential Directives and Executive Orders. Five additional and equally informative volumes have been created since then, dealing with Afghanistan, biological warfare, anthrax, and the hunt for bin Ladin. Readers can sign up to receive email alerts when the site is updated.

The Duke libraries have benefited in many ways from the generosity of the Friends of the Duke University Libraries since the establishment of the first Friends group in 1935. In particular, the collections have been enriched with acquisitions made possible by contributions to the Friends' collections fund. During the past year this fund has been used to purchase major resources in a range of formats and disciplines. The most significant are highlighted here.

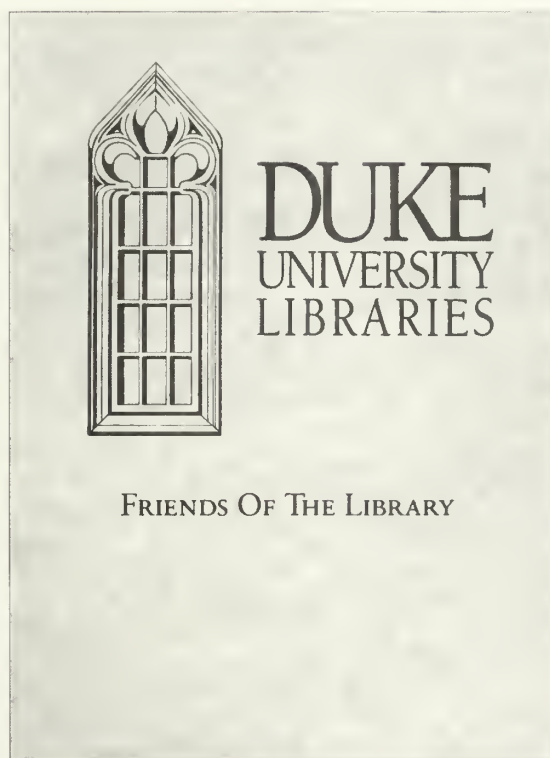
## **Empire On-Line Section 1: Cultural Contacts, 1492- 1969**

This collection brings together over 16,000 images of original documents, both manuscript and printed materials, that have been drawn from libraries and archives around the world, including the British Library.

The British Empire's worldwide cultural contacts from the time of Columbus until decolonization are traced in periodical literature as well as manuscript sources such as correspondence and the diaries and eyewitness accounts of European travelers. There are also accounts of the indigenous people of Africa, India, Canada, Australia, and the South Pacific.

In addition to the rich collection of documents, the set also features thematic essays written by scholars in the field of Empire studies. The essays introduce users to the material, placing the

documents within a broad historical, literary and cultural context. Hypertext links in the essays relate directly to the documentary evidence in the source material.



## **Confidential U.S. State Department Central Files. The Soviet Union: Internal Affairs, 1960- January 1963**

This 32-reel microfilm set covers pivotal years in the relations between the Soviet bloc and NATO member nations. These documents from the State Department's Central Files provide an unparalleled record of the personalities and events of this tense and suspenseful era.

Topics covered include the impact of proposed Soviet pipelines on the petroleum industry of

the free world, the trial of Francis Gary Powers, Soviet training of atomic scientists from underdeveloped countries, and the Khrushchev cult.

The English language records reproduced for this microfilm set support research into many aspects of the Cold War. Historians, political scientists, Slavic studies scholars, undergraduates, graduate students and faculty will turn to the materials available in these U.S. State Department files.

## **Chinese Local Gazetteers**

China has a tradition of compiling local gazetteers that goes back to the time of the Song dynasty. Typically published every few decades, the gazetteers are local histories that describe the contemporary state of affairs in a particular locality, usually a province, city or county. Wars and eco-

# collections highlight

nomic and political turmoil that began in the early 20th century brought the production of gazetteers to a halt.

However, since the late 1970s Chinese governing bodies at all levels have begun compiling new gazetteers. The gazetteers cover topics such as geography, politics, industry, agriculture, education, women, labor unions, society and culture.

The Duke library is collecting the newly published gazetteers selectively, focusing on the provinces and areas that support current faculty research, including environmental studies and Chinese social conditions. The interdisciplinary coverage of the gazetteers will make them useful to faculty in history, political science, economics, sociology, cultural anthropology and religion. Indeed, the collection of gazetteers will be of interest to almost everyone who studies contemporary China.

## **Selections From Despatches Addressed to the Government of India by the Secretary of State in Council, 1858-1936 (3,380 pieces of microfiche)**

The strengthening of its retrospective collection of South Asian materials, especially archival and primary sources, is a longstanding goal of the Duke library. For over four decades the library has been acquiring materials in microform from British and Indian archives. The collecting emphasis has always been large sets or long runs of serials and government documents of the colonial period that are not easily accessible to researchers.

These dispatches, which had many purposes, were the most formal means of communication between the British and the government of India. They were used to seek or provide information or ask for advice, but, most importantly, they were used to present and explain the British government's administrative policies. One faculty member commented about the acquisition of the dispatches, "This kind of investment in our South Asia Collection is vital for our history programs and for our National Resource Center in South Asia."

## **Survey of Western Art**

Produced by Saskia, Ltd., *Survey of Western Art* is a set of 2,500 high-resolution color digital images covering the history of art and architecture from prehistoric times to the present. The set comprises the core images presented in many of the standard Western survey texts and used in art and architecture courses. *Survey of Western Art* provides the foundation for a developing digital image database that will support the two-semester "Introduction of Western Art" survey offered by the Duke's Department of Art and Art History.

The set contains representative examples of all art forms—painting, sculpture, architecture, prints, decorative arts, mixed media—that have developed throughout history and includes many of the leading artists and canonical monuments from Western cultures. In addition to the full, or standard, view of objects that *Survey of Western Art* shows, its special strength is in the number of alternative views and details it offers.

The Department of Art and Art History also contributed to the purchase of *Survey of Western Art*.

The diversity of the resources described above reflects the complex and far-reaching needs of the Duke community. The generosity of the Friends through the collections fund enables the library to promote and sustain scholarly inquiry by meeting needs for new resources and enriching established collections.

# Duke University Libraries Donors July 1, 2001 to June 30, 2002

*Named designations for giving levels correspond to those used in other areas of the university.*

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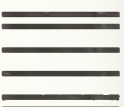
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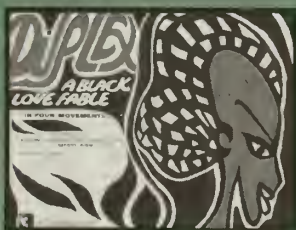


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*Black Drama*



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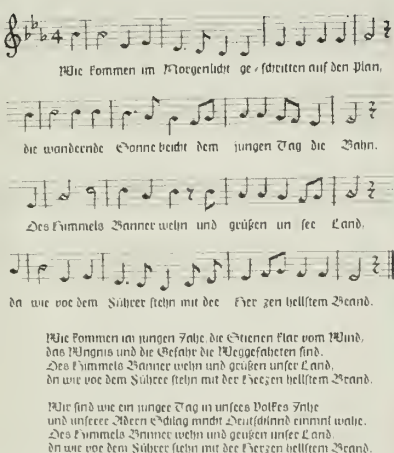


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# SAVING HISTORY:

# Duke's Nazi Collection

Helene S. Baumann



Books are an often uncounted casualty of war. During World War II, the loss of books was unprecedented, with both German and Allied bombing destroying libraries and archives all over Eastern and Western Europe. When Germany's publishing capital Leipzig was fire-bombed, printing plates were lost along with large stocks of publishers' holdings. London, another important publishing center, also sustained devastating losses. Almost three quarters of Polish and half of Czechoslovak library holdings were destroyed or stolen and fifty-five million volumes vanished in the Ukraine alone. Indeed, after the war the destruction continued as Nazi books were targeted because of their content. The extreme circumstances often resulted in extreme efforts to save books. This is the story of how a sizeable number of German books of the war era became part of the Duke Library's collection.

Both European and American scholars and librarians reacted with alarm to the rising violence under the totalitarian regimes of Stalin and Hitler. Whenever possible, Jewish libraries were moved out of harm's way. Prominent examples are the Wiener Library now in London and the YIVO (Yiddish Scientific Institute) Library and Archive now in New York. American research librarians, long used to Europe's well established book-trade, were deeply concerned because their shipments of European books and journals no longer arrived.

At the time, the Library of Congress (LC) was the leading institutional purchaser of foreign materials overseas; documenting Nazi Germany was one of their priorities. With support from the departments of state and war, LC staff traveled to Europe, often following the army into newly liberated areas to purchase books and other library materials. In October 1944, the Association of Research Libraries (ARL) formally asked LC to make purchases for American research libraries as well. Thus was born one of this nation's earliest cooperative library projects. It was called the "Cooperative Acquisitions Project for Wartime Publications" or the "LC Mission" for short. The final statistics for the LC Mission are impressive. By the time the mission ended late in the summer of 1948, 819,022 books and periodical volumes (representing over two million single pieces) had been shipped to fifty-six ARL libraries. The Library of Congress

kept 28% of what came to the U.S., including Adolf Hitler's personal library, which is still an intact collection, and the remaining 72% went to the ARL libraries. In retrospect, the LC Mission was a truly remarkable endeavor.

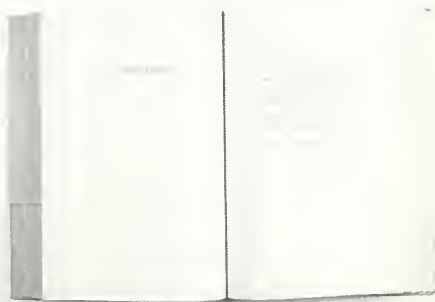
The Duke University library, in 1945 one of the youngest research libraries in the country, was a participant

in the LC Mission. According to University Librarian Benjamin Powell's 1947/48 report, Perkins Library received some 12,000 books through the project, which put it among the top fifteen recipients. Gertrude Merritt, now in her 90s, was head of the library's Technical Services Department at the time. She remembers well the boxes arriving from the Library of Congress. The books were immediately cataloged for the stacks, while unbound material, technical manuals, school texts, single issues of journals, etc. were moved into a backlog where they stayed undocumented for several decades.

Over the years the research value of these uncataloged materials, called the "Nazi pamphlet collection," was questioned by

Heated debates were also focused on Nazi fiction and poetry.

Faculty members of many German departments at American universities were outraged that their libraries were accepting materials from the Library of Congress that they considered reprehensible and certainly not literature worthy of study. They could not foresee the potential research value of these materials to future historians and sociologists.



Du trefst - und wir kamen.  
Du sprachst - und deine Worte  
wurden Stimmen in unseren Herzen.  
So nahmen wir Bitternis und Hohn auf uns  
und standen zu Dir.  
Denn Deine Tot war unsere Tot:  
Deutschland!

Du wolltest - und wir glaubten.  
Du führtest - und wir folgten.  
Und so wurde Dein Sieg unser Sieg.

Und rufst Du wieder - wir alle folgen Dir!  
Denn Deine Tot ist unsere Tot  
und Dein Glück ist unser Glück.  
weil ein Gedanke Dich und uns befeuert:  
Deutschland!

many. Merritt, by then head of collection development, is credited with preserving the pamphlets until their importance was fully recognized. Duke Political Science Professor R. Taylor Cole, who had been active as a consultant in Germany before, during, and after the war, kept asking about the Nazi pamphlet collection in the 1980s, prompting its full processing for the Rare Book, Manuscript, and Special Collections Library. After the collection was cataloged, Duke was often found to be the only library holding a copy of a title. Notable among the rare Nazi items in the Rare Book, Manuscript, and Special Collections Library is a 1939 collection of poems and tributes, *Adolf Hitler zum 50. Geburtstag*, which was published to honor Hitler on his fiftieth birthday. The dedication is signed by Alfred Rosenberg, the virulently anti-Semitic publicist and editor of *Der Völkische Beobachter*.

The LC Mission, while widely acclaimed, did spark some

controversy. For example, there was the troubling possibility that the American army had looted books from German libraries. However, contemporary observers report that after their arrival at the Library of Congress, all books were examined and if it was evident that a book had belonged to a non-Nazi library or cultural institution before having been captured by the

German army, it was returned to its rightful owner. With approval of the military authorities, LC returned some 190 cases of materials to the Weltkriegsbücherei in Stuttgart and some 98,000 volumes to pre-Hitler Labor Unions, whose documents had been confiscated by the National Socialist Deutsche Arbeitsfront and subsequently taken over by the Allied military government.

Heated debates were also focused on Nazi fiction and poetry. Faculty members of many German departments at American univer-

The images on p. 3-5 are all from  
*Adolf Hitler zum 50. Geburtstag*.

Mein Führer!

Am heutigen Tage greißt Sie mit der ganzen Breite  
und dem ganzen deutschen Volke  
auch der deutsche Dichter.

Es bedeutet heute, heute und in Zukunft das Er-  
leben unserer großen Zeit in Worten und Gedanken  
dem Volke zu übermitteln und dem politischen Werke  
verfliegenden Ausdruck zu geben.

Unbunden Dichter bieten sie, Glückwunsch und Be-  
grüßung zum heutigen Tage entgegenzunehmen in  
einer Form, die persönlich für Sie, mein Führer,  
bestimmt und nicht an die Öffentlichkeit gerichtet ist.  
Die deutschen Dichter wollen dadurch ihre innere  
Verbindung zu Ihnen und Ihrem Werke befestigen,  
um als Künstler im eilen Weltstreit sich in den gro-  
ßen Kampf um die innere und äußere Wiedergeburt  
der deutschen Nation einzusetzen.

Im Namen aller dieser Dichter bitte ich Sie,  
mein Führer, dieses Gedicht als Zeichen der Verpflich-  
tung von uns allen entgegenzunehmen zu wollen.

Friedrich Mein Führer!

Alfred Rosenberg

Berlin, den 20. April 1939

sities were outraged that their libraries were accepting materials from the Library of Congress that they considered reprehensible and certainly not literature worthy of study. They could not foresee the potential research value of these materials to future historians and sociologists.

Now, some fifty years later, the research value of these Nazi-era materials is clearly established. At Duke, history professor Claudia Koonz brings her students to the Rare Book, Manuscript, and Special Collections Library every semester to examine materials in the collection. She gets her students excited about working with primary sources and requires the students to use these original materials in preparing their research papers.

While many of Duke's Nazi-era materials were acquired through the Library of Congress project, others came through the efforts of an alumnus, an army officer who had graduated from the university in 1938. Lanky, soft-spoken 28-year-old Lieutenant David L. Cozart was sent to Berlin late in 1945 because he had studied and taught German. He was to oversee the repatriation of German youngsters who had been removed from the cities to avoid the Allied bombing. Living in Berlin right after the war was far from easy; many buildings had been destroyed, the streets were strewn with rubble, and food and coal were severely rationed. When recounting his experiences in Germany and explaining why no epidemics had broken out in these exceedingly harsh conditions, Cozart recalled that it had been too cold for the germs to survive! We do not know what motivated Cozart to ask his alma mater's library whether it would welcome books published in Germany during the Nazi period. However, he may very well have believed that one day the books, journals, magazines, broadsides, and propaganda materials documenting national socialism would be of interest to researchers. All we do know is that numerous German books that the Duke Library has from that period bear his donor stamp.

The timing of Cozart's efforts and the LC Mission were critical in saving Nazi materials such as books belonging to Nazi libraries, depositories, and archives, the German military, and Hitler schools. In May 1946 the Allied Control Authority signed a bill ordering all German schools, libraries, book stores, and publishers to "remove from their possession" all books, pamphlets, magazines, newspapers, and even magic lantern slides conveying Nazi ideology. Ironically, in an effort to denazify Germany, both the victor and the vanquished had similar goals: the destruction of all written material documenting Nazi thoughts and deeds, the former wanting to reeducate the Germans and the latter hoping to wipe out shameful evidence. Some of the printed materials captured by the Allied military forces were promptly analyzed and used as evidence in the postwar trials of Nazi

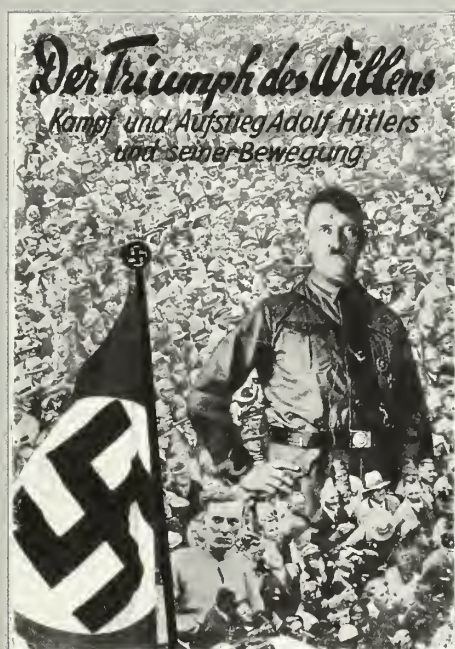
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Cozart was sent to  
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German.

*Kindenblatt der Hitler-Jugend*



TAG DER ARBEIT

[48-39]



criminals. The Allied Control Authority requested that the remaining materials be pulped to obtain paper for printing new school texts. Through the years rumors have persisted that the books Cozart transferred to Duke were ones he saved from being burned; however, the stories have never been corroborated. It seems unlikely that the Allied leadership would have chosen to burn books, an act so rich in negative symbolism and prominent in the Hitler and Stalin regimes.

Fortunately, it is less likely today that books will be lost to future readers because of war. The Library of Congress now conducts cooperative acquisition programs for foreign materials for 105 participating research libraries. It maintains offices in Brazil, Egypt, India, Indonesia, Kenya, and Pakistan that collect and catalog materials. In addition, the Library of Congress employs representatives who acquire materials in sixty countries, and its staff conducts buying trips abroad on a regular basis. Large research libraries also extensively collect foreign materials by a variety of means, including sending representatives to developing countries where the book trade is disturbed or not established and by forging ties with book-sellers, who in turn travel to remote areas to acquire books.

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Today's research libraries have a much more global reach. Yet, there will always be an important role to be played by enterprising individuals like Captain Cozart who saved books threatened by human conflicts and dedicated librarians such as Gertrude Merritt who recognized research potential in collections that some considered offensive. —

*N.B.* All Nazi books in the Special Collections Library can be identified in the Duke online catalog by entering the subject heading "Nazi Period." It is also possible to search by provenance, e.g., "Provenance Adolf Hitler Schule" or "Provenance Nationalsozialistische Deutsche Arbeiter-Partei."

Helene S. Baumann is the Librarian for Africa and Western Europe.

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Bob Bergfeld/Acme Newspictures/Berlin

### While stationed in Germany, David Cozart

oversaw the return of thousands of school children who had been evacuated from Berlin, along with their teachers, to some thirty camps in the Bavarian mountains. He made sure their schooling continued and organized a variety of events for them while they were waiting to be returned to their families. Mrs. Rose Cozart remembers her husband as having high ideals. Indeed, after coming home from Germany, Cozart kept in regular touch with needy German families. He not only sent care packages, he also bought land outside of Raleigh and invited young Germans to come to America to establish and run a farm. Josef Kiesenhofer, a now 90-year-old Bavarian Cozart befriended through his work with German children, still lives in North Carolina with his son. He has carefully saved the fourteen letters David Cozart wrote to him in German, convincing him and his family to move to the United States.

Cozart himself, unfortunately, died much too soon, at age forty-four. His legacy remains at Duke University in the books and journals he saved from certain destruction.

# LIBRARIANS

# WITHOUT

# BORDERS

## PRESERVING CUBA'S LITERARY HERITAGE



Courtesy of Andrew Hart

Left to Right: Hortensia Calvo, Teresa Chapa,  
Andrew Hart, and Winston Atkins



Andrew Hart

Winston Atkins

As our plane flies inland from Cuba's coastline, the man sitting next to me stares out of the window, silently crying. Only an occasional quiet sniff alerts me that his face is wet. I had wanted the window seat, but now I am glad he has it. The other passengers are mostly quiet, some probably caught in the same moment, others trying to locate familiar landmarks.

T

here are two commercial flights each day from Miami to Havana; the planes are always full, mostly with Cuban-Americans returning to visit family. Everyone takes as many gifts as they can afford or carry.

The plane's wheels thump the tarmac at José Martí International Airport, and the passengers startle me by bursting into loud applause: "What do they know that I don't?" is my first reaction. Later, a colleague from Colombia tells me that people from Central and South America sometimes applaud and comment on the pilot's skill in landing the plane.

I've come to Cuba for the second time. Once again, part of the excitement of being here is my feeling that this is a country caught on the cusp of time. American cars from the 1940s and 1950s are so emblematic of Havana that my

guidebook has a photo of one on the cover. These cars, lovingly maintained and somehow still running, jockey for space on the road with Russian Ladas and later model Asian cars. In the new mall near my hotel, beautiful European cars are on display, although I don't see these on the streets.



During my first visit, it was hard to get access

to email or the Web. That changed quickly, and now both are readily available to me. There is a sense that for a brief moment, the old and the new are coexisting.

I am a preservation librarian, here to work with the library staff of Casa de las Américas, a prominent Cuban cultural organization founded in 1959. Casa sponsors a variety of programs with an international scope and awards some of the most prominent literary prizes offered to Spanish-language writers.

The Casa library holdings reflect the organization's broad intellectual mission. Some 200,000 volumes published over the past four centuries record the development of Latin American culture from the Spanish exploration to modern times. The collections, which include manuscripts, interviews, and other documentary sources, are particularly rich in their interpretation of the last fifty years. Casa's library also serves as home for the works of many Cuban and Latin American intellectuals whose writings are a response to the Cuban Revolution and the evolution of their countries.

Both of my trips to Cuba have been funded by Fundación Amistad, a U.S. foundation that sponsors educational exchanges between Cuba and this country. Through this foundation, Duke University has an interesting association with both Havana and Casa de las Américas. In the past, Fundación has organized programs including the Duke University Study Abroad in Cuba Program and the Experience Cuba Summer 2002 Study Abroad. In August 2000, the foundation sponsored a visit to the Duke University Libraries by two administrators from Casa's library. The visit, part of a larger tour that included other libraries and a professional conference dedicated to library services for Spanish-speaking people in the United States, introduced the Casa staff to the practices of American librarianship. Fundación Amistad has also put significant

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effort into helping the staff at Casa de las Américas assess their current library buildings and develop plans for renovating and expanding their facility.

I made my first visit to Casa de las Américas in March 2001 as one of a group of four librarians: Teresa Chapa, Latin American and Iberian Studies Bibliographer, and Andrew Hart, Preservation Librarian, both from the University of North Carolina-Chapel Hill, and from Duke, Hortensia Calvo, Librarian for Latin America and Iberia, and me. We spoke at Casa's international conference on librarianship in the electronic age. In our presentations, we stressed the importance of cooperative activities in collection building and preservation, drawing on our own experiences.

After the conference we toured Casa's library and Andrew and I were asked to examine the collection and help the staff develop a preservation strategy. The experience was eye-opening. Any library in the tropics has to fight against the heat and high humidity, and Casa is no exception. Furthermore, Casa has limited resources and must work within a sometimes tenuous Cuban infrastructure. In some older areas of Havana, what appear to be electrical supply wires travel from building to building, attached to the undersides of balconies rather than poles. Electricity, we're told, may be unreliable. Air conditioning, a primary preservation strategy in this country, is not always available to moderate their building environments.

The Casa staff are justifiably pleased to have a beautiful mansion for their main library building. Nevertheless, the layout imposes restrictions. The collections are broken into units that fit within the rooms. The shelves, which are not standard library equipment, are constructed from metal standards and particleboard shelving. The shelf supports appear to



Andrew Hart

have reacted to the humidity and sea air and show signs of rust; the particleboard is sagging, and Andrew and I know that the adhesives used to form it are emitting gases that damage books.

Any library can go a long way toward protecting its collection by regulating temperature, humidity, and light. Andrew and I

recommend window air conditioning units in the rare books areas and inexpensive (to us) battery-powered temperature and relative humidity monitors, which will probably have to come from the United States.

Before my second trip to Cuba, I purchased a basic temperature and relative humidity monitor at a local branch of an electronics chain for \$25.00, roughly a month's discretionary income for my colleagues at Casa. I gave it little thought, beyond wondering if AAA batteries were easily available in Havana. They, however, were excited to get it and immediately set it up.

The relative disadvantages suffered by the library at Casa de las Américas are offset by the staff's incredible commitment and creativity. During our first visit, they impressed us with their openness to new approaches to working with their materials and their strong adherence to high standards despite the constraints they face. As we talked, we heard about the staff's wide-ranging goals: Arien González, a subject specialist, wanted to learn basic treatment skills so she could repair books and documents, and the head of the library talked of their program to build an addition to

house their collection and provide access to materials for researchers.

Those goals were real, and are being met. In December 2001, less than a year after our first visit, Arien came to Duke and UNC for a two-week course in preservation and repair. While she was here, she worked with Duke's preservation staff to learn about environmental monitoring, disaster response, and protective enclosures such as boxes and pamphlet binding. At UNC, the conservator and collections conservation staff advised Arien on various subjects, including the establishment of a repair lab, and introduced her to basic treatments such as replacing endsheets and reattaching a book's original cover. Arien immersed herself in the work so that she could develop the skills she would need at Casa.

By the time of my second visit in May 2002, Casa was developing a preservation program, reviewing the conditions for storing materials and shelving them. Arien and I met with two conservators to review their strategies for repairing books, and we developed additional procedures for repairing and rebinding books.

The directors at Casa had moved quickly to develop the new building, too. With assistance from Fundación Amistad, Casa's staff had organized a competition in which local architects proposed designs for an addition to the library. Of the sixty drawings submitted, three made it to the final round. My favorite incorporates the existing building, with an addition that has both a separate rare books area and a room dedicated to collection treatment. The plan also includes excellent work space for researchers, but still will attract members of the community with its new bookstore and small café.

These enhancements will enable Casa to serve the community well in the future. In the meantime, the staff pushes forward with their program to preserve Casa's collections. A collection containing reel-to-reel tapes

of indigenous music has been identified and acquired, followed by another collection containing taped interviews with authors. The stucco-like walls of an unused room are scrubbed clean with bleach and water to remove any traces of mold, making the room ready to house the tapes. We discuss air conditioning, fans, dehumidifiers, how to arrange the shelves, and temperature and relative humidity thresholds. Ensuring that the tapes are not infected with mold when they're shelved here is a primary concern, so cleaning the tapes properly will also be important. As we talk about the collections' significance, staff tell me that they are considering selling copies of the tapes to help support Casa's activities.

The changes at Casa echo the larger changes that I sense are going on in Cuba. Colleagues who have visited over the past several years have sensed those same changes and said as much. And it is while change is occurring that a library must document a culture's transition. It is easier to collect the many competing viewpoints before a dominant idea emerges to push the others into the background. To my mind, Casa is doing that. Gathering and preserving materials that record Cuba's evolving intellectual and artistic culture, Casa also chronicles Cubans balancing the old and new. The work Casa is doing now ensures that as the United States and Cuba continue the slow process of rapprochement, Casa's collections will document the old becoming the new. ☐

Winston Atkins is the Preservation Officer for the Duke University Libraries.

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Rescuing Patty Hearst  
[Memories From a Decade Gone Mad]

Virginia Holman



1982

It's Easter. My mother is trying hard to keep things under control. She goes to her psychiatrist. She goes to the Unitarian church with Dad and Emma; she gets up from her afternoon nap to put on her makeup and comb her hair and tries to have dinner ready about the time Dad comes home. We all want her to just stop being sick. For our lives to stop being the constant knot of tension and fatigue and fear. And so we push for wellness. We all try to smile and put forth a huge effort to show one another and the world how normal things are. But for me, it feels like my face will crack from the mask I wear.

Mom and Dad keep on trying, keep on pushing. Mom especially: It's like she's running away from the hospital and her diagnosis as fast as she can. Every day she has filled with activities and little projects like fences she's putting up, so the hospital will never get her or us again. She still talks to herself, but not as much as before, or she's hiding it again. And she's full of energy, she can't stop doing things—on impulse one afternoon she calls and invites her father, stepmother, and my Great-Aunt Bess over for Easter dinner. A family dinner. I don't think we've ever had a family dinner before. She polishes her wedding silver, washes the china

that her mother hand-painted when she lived at the YWCA in New York, each dish signed and dated, frets over the Smithfield ham, ruins the pineapple upside-down cake, and then makes another that turns out horribly lopsided. This upsets her. Her mother made perfect pineapple upside-down cake, she keeps saying. She tries to trim the bottom of the cake so it will sit properly and ornaments the top and the cake plate with greenery to conceal the flaw.

Mom and Dad keep on trying, keep on pushing. Mom especially: It's like she's running away from the hospital and her diagnosis as fast as she can. Every day she has filled with activities and little projects like fences she's putting up, so the hospital will never get her or us again. My father and mother are in the kitchen together and Emma and I are upstairs, bouncing on my bed and listening to my new Go-Go's album. The California girls sound like they are having big fun and Emma and I pretend we have microphones and are silly boppy California girls in their own girl band. My father tells us to tone it down and we turn off the album and sit on the edge of the bed. It's two hours till my grandfather and his wife and my great-aunt arrive.

I'll braid your hair, I tell Emma and we head downstairs to her room. We hear Mom's voice. She's got that panicky tone, a bit too loud, and the laugh. We all know what the laugh means. It comes in the middle of her sentences, like a cough; it

I'll

braid

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we head downstairs

makes my whole body go hard and tight. I stop in the living room, but Emma just heads down the hall, head down, her saddle shoes trudging forward to her room. I feel the mask on my face begin to crack. I am seething. I hate this, I hate her. I wish she would leave. Why doesn't she just leave us, or kill herself? She needs to go.

I walk around the corner. I am going to scream at them to stop. Just quit it, I'll scream. Why don't the two of you just grow up? Shut up? Anything to let her know what she is doing to us. To our family. But right when I get there she is pushing my father out of the kitchen doorway and he bumps into me. O.K., he says, Molly, just calm down. Stop it, just calm down. He tells me to get out of the house. Get Emma and get out of the house. I don't understand what's happening, and then I see that my mother has a large carving knife in her right hand and is pointing it at my father. She is furious, boiling over.

I run, get Emma, and we fly out of the house. Then I am standing still, waiting, stupidly waiting. I don't know what to do. I don't know what to do. Do I call the police?

What will the neighbors think? Will they put her in jail? Oh, God. Why hasn't he come out? Is he cut? Is he hurt? Is he—

"Stay here, Emma Byrd. Don't move." Tears spill out over her face.

to her room. We

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She's got that

panicky tone, a

bit too loud,

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cough; it makes

my whole body go

hard and tight.

"Don't cry. C'mon, it'll stop."

"But you're crying," she tells me. She's right. My face is soaked.

I go in the house and it's still going on. My mother has my father cornered in the stairwell. He's crouched down beneath her, his hands up like he's surrendering, but she just keeps going.

"I'm calling the police," I scream. "Stop it. Mom! Stop!"

My father doesn't look away from my mother. "Get the hell out of the house."

"No! I'm calling the police. She's going to kill you."

My mother is laughing and foamy spit is flying out of her mouth. She's like a wild animal.

"I've got it under control. It's under control." My mother lunges at my father and he grabs one wrist. I can't understand what she's talking about. She's just raving.

"No, it's not. I'm going to the Kennedys' and calling the police!"

"Get out, goddammit! Go to the backyard and wait for me."

I go to wait. If he's not out in two minutes I am going to go to the Kennedys'

and call the police. But as soon as I reach Emma he is out of the house. Dad is holding the knife and he waves it in the air, to show he's got it. **No**

"Your mom's fine. She just needs to calm down. C'mon, girls. **one** Let's go for a ride." He puts the knife in the glove compartment. **speaks.**

Inside the car my sister cries and I cry and my father cries all the way across the Huguenot Bridge. Then we are **No one** cried out. He parks our car in the **wants to say a word. The quiet** Pony Pasture lot where the party **inside the car is the best thing in the world** kids gather in the **to me right now. The next best would be sleep.** summer and sun themselves on rocks **Just to go away in that quiet** and drink beer and then smash the bottles when it's time to go home. Today the James River is the color of a nickel. Everything is gray: the sky, the air,

the tree branches, the big smooth river rocks. We sit in the car for over half an hour watching the heron and ducks. No one speaks. No one wants to say a word. The quiet inside the car is the best thing in the world to me right now. The next best would be sleep. Just to go away in that quiet and vanish for a while.

My father starts the car. "We need to get back before your grandparents and Bess arrive. Jesus, I hope she's gotten herself together for dinner."

"Do we have to?" Emma asks.

"Yes," my father sighs. "We have to."

We're all quiet again for a minute.

"You girls promise me something," my father says, his voice strangling. "If you've got to get sick, don't get this shit. Get cancer, O.K. At least you die."

Durham resident Virginia Holman is a former Writer-in-Residence at the Duke University Medical Center. Her articles and reviews have appeared in the *Washington Post*, *USA Today*, *DoubleTake*, *Book Magazine*, *Self* and *Redbook*.

This excerpt from Virginia Holman's memoir, *Rescuing Patty Hearst*, published in March 2003 by Simon & Schuster, is printed here with the permission of the author and publisher.

# The American Presidency

## Internet Sites Selected for the Readers of *Duke University Libraries*

### The Presidents of the United States

<http://www.whitehouse.gov/history/presidents/>

Do you know which president later became a U.S. Supreme Court Justice? This Web site will answer that question, as well as many more about the American presidents from George Washington to George W. Bush. This extension of the White House Web site features a picture of each president along with a brief biography. The site also includes quizzes and interesting trivia, such as the fact that Theodore and Franklin D. Roosevelt were fifth cousins. Equally important, the page contains links to the first ladies Web site, where pictures and historical data are provided for all of the women who have served as first ladies of the U.S., and the White House homepage, where viewers can receive up-to-date information concerning the President, the Vice-President, and the latest activity in Congress.

### Jefferson Digital Archive

<http://etext.virginia.edu/jefferson/>

A joint project of the Electronic Text Center and the University of Virginia Library, this Web site offers extensive information on former U.S. President Thomas Jefferson. The site includes an in-depth biography, over 1,700 electronic texts written by or sent to Jefferson, quotations from his writings, "A Guide to The Jefferson Papers of the University of Virginia," a comprehensive annotated bibliography of writings about Jefferson dating from 1826 to 1997, and UVA Special Collections online exhibitions with Jeffersonian content. In addition, this site provides a comprehensive documentary edition of papers surrounding the construction of the Academical Village, Jefferson's nineteenth century "architectural masterpiece" at the University of Virginia in Charlottesville.

### John Fitzgerald Kennedy Library and Museum

<http://www.jfklibrary.org/>

The mission of this Web site is to "advance the study and understanding of President Kennedy's life and career and the times in which he lived and to promote a greater appreciation of America's political and cultural heritage, the process of governing and the importance of public service." To accomplish this goal, the library preserves and makes accessible the records of President Kennedy and his times. In addition to information about the Library itself, this very rich Web site includes digitized speeches, press releases, executive orders, photographs, quotations, eulogies, and a biography. Rounding out the site are transcripts of the many forums that have been held at the Library since 1998. Anyone studying this Web site will surely come away with a greater knowledge of our 35th President.

### American Experience: Jimmy Carter

<http://www.pbs.org/wgbh/amex/carter/>

Chronicling the life and times of former President Jimmy Carter is a formidable task, but the American Experience Web site, established by PBS to complement its documentary about his life, offers a valuable introduction to this former peanut farmer turned global humanitarian and peacemaker. The site provides a substantial amount of coverage of the Camp David Accords and the Iranian hostage crisis, two events that seem to define Carter's time in the Oval Office. The "Camp David's Legacy" feature contains commentary by political scientist Betty Glad on this historic summit meeting, and "444 Days: America Reacts" includes media coverage with video clips of these traumatic events. Viewers also have access to a timeline of Carter's life and a small photo gallery. The site concludes with a brief essay about this elder statesman's many contributions to humankind in the twenty years since he left the presidency.

Thanks to the Internet Scout Project for identifying several of these sites. (Copyright Internet Scout Project, 1994-2002.

<http://scout.cs.wisc.edu/> ). If you would like to recommend a Web site for inclusion in a future issue of *Duke University Libraries*, contact Joline Ezzell at [joline.ezzell@duke.edu](mailto:joline.ezzell@duke.edu).

Act 2, Scene 9: FINALE

*Lights come up brightly on the stage and one by one each actor in the cast comes out saying one of the numbered lines.*

*When all of the actors are on stage they begin to speak the rest of the finale in collective voices of twos and threes.*

1: We is the folks you see on the street every day

2: Hurrying off to work or running out to play.

3: What you got tonight is a glimpse of who we really are

4: Either searching for love or reaching for a distant star.

5: Of course no theatrical evening could ever encompass

6: The vast world of the black experience from first to last.

7: What we gave you was a taste, just some snapshots for you to see

8: Aspects of black life in some variety.

2 VOICES: We gave you heroes, villains, lost souls, fighters and winners

2 OTHER VOICES (FEMALE): Historical figures, martyrs, West Indian women, secretaries and sinners.

2 MORE VOICES (MALE): What you didn't see were drug lords, super cops, prostitutes, criminals or pimps,

MALE/FEMALE: Toms, coons, bucks, mammies, sambos or gimps.

3 VOICES: Just ordinary folks like you and you and you and me Trying to make their way in this so-called "Land of Liberty."

2 VOICES: Black life in America is woefully underrepresented on screen or on the page.

2 OTHER VOICES: So we're trying to make up for that right here on this stage.

ALL: Shakespeare said it and we agree, that the world's a stage and all of us actors to some degree Most of us do it by being who we be And some of us even do it professionally. So we'll tell you goodnight and be on our way And the next time you see us will be in another play. Goodnight!

*Lights fade*

*The End*

*From: Edwards, Gus, 1939-, Black Lives. Electronic Edition by Alexander Street Press, L.L.C., 2002. © Gus Edwards, 1996. Also published in Edwards, Gus, 1939-, Unpublished Plays of Gus Edwards in the Author's Private Collection.*

# Black Drama—1850 to Present

The excerpt on the facing page from Gus Edwards' play is just one example of the rich collection of "aspects of black life in some variety" presented in *Black Drama—1850 to Present*. This extensive online research database of plays, biographical information, and images reflects the creative development of black theater in the US and throughout the African diaspora. It represents the work of more than 125 playwrights and when completed will include more than 1200 plays, along with playbills, production stills, advertisements, and other ephemera. African-

Americanists and theater studies scholars will clearly find it a rich resource, but *Black*

*Drama* will be useful as well to those researchers studying various aspects of US social history, race relations, migration, civil rights, colonialism, slavery, and apartheid. While many full-text databases offered to libraries are simply repackaged, digitized versions of a vendor's existing storehouse of copyrighted material, the creation of *Black Drama* was a scholarly exercise in and of itself. Alexander Street Press assembled the list of playwrights to be included, using established, respected bibliographies, and enlisted the help of James V. Hatch, a prominent scholar in the field, for editorial assistance. Alexander Street Press solicited suggestions on the content and structure of the database throughout

its development from scholars and librarians. The result is an archive that makes sense from a research perspective. It includes materials that create a balanced, multi-faceted picture of African and African-American theater from the mid-nineteenth century to the present day—rather than titles that were simply conveniently available or quick and inexpensive to digitize.

In fact, *Black Drama* includes many materials that have been previously quite inaccessible—plays, for example, that have never been published or performed, culled from playwrights' private collections or from manuscript collections at research institutions around the country. Unpublished works



Courtesy of the Hatch-Billops Collection

by such important literary figures as Zora Neale Hurston, Langston Hughes, Amiri Baraka, and Derek Walcott are now available to Duke researchers online, and in context, alongside the bulk of their creative output for the theater. In addition, the online archive includes many items typically only available to archival researchers—playbills, photographs, advertisements, and other fragile and seldom preserved materials.

The database's structure also makes it a uniquely valuable tool; *Black Drama* is extensively indexed, with a highly specialized organization. In addition to straight keyword, title, author and date searchability, the materials in the archive have been tagged and

categorized in many layers, allowing for highly sophisticated searching on subject headings and other quite detailed criteria. Researchers can pull plays from the archive based on specific production details, for example, finding plays performed in a particular theater, produced by a certain company, performed during a given time period, or with contributions by composers, lighting designers, choreographers, or set designers of interest. An actor can search for monologues by characters of various nationalities, occupations, or sexual orientation—or for parts acted by specific performers. Historians can find plays with a focus on civil rights, written by playwrights during the 1960s.

Both the unique structure of *Black Drama* and the database's content itself make it an invaluable tool for scholars across the disciplines. The collection includes coverage of political and cultural aspects of black theater in the US (the Harlem Renaissance, the WPA Federal Theatre Project, and the Black Arts Movement), as well as the work of nineteenth-century playwrights in Africa, the Caribbean, and the UK, providing material of interest to historians, political scientists, and area studies researchers, as well as drama scholars.



Courtesy of the Hach-Billups Collection

While *Black Drama* represents a major addition to the Duke library collections, it also complements some existing strengths. The theater studies holdings at Perkins and

Lilly libraries comprise a core collection of important primary works, dramatic literature, and criticism. *Black Drama* also relates well to the Age of Jim Crow materials in the Rare Book, Manuscript, and Special Collections Library, including the Negro Theatrical Collection, a selection of original advertisements for minstrel shows, plays, and musicals. In addition, other recent database purchases, such as the *International Index to the Performing Arts* and *Humanities*

*Abstracts*, share *Black Drama*'s appeal to researchers in many different fields and are useful to anyone exploring the impact of literary and artistic figures in the US and abroad.

*Black Drama—1850 to Present* is accessible to Duke faculty, students, and staff from any Web-accessible terminal, and to the public from any Duke Libraries workstation, at <http://www.alexanderstreet2.com/BLDRLive/>.

Sara Seten Berghausen  
Librarian for Literature and Theater Studies

## Exhibits

in the Perkins Library Gallery

### January/February

*"That Half Living Thing"—a book*

*Extending the Half-Living Thing: the Library's*  
*Collection*

An exhibit describing the Duke University Libraries' strategies for preserving their collections—books, journals, CD-ROMs, DVDs, floppy disks, sound recordings, videotapes, and other materials—so that they will be available to scholars now and in the future.

### March/May

*Presenting Student Creativity: a display of*  
*the Duke Undergraduate Publications Award*

Co-sponsored by the Duke University Archives and the Undergraduate Publications Board, this exhibit chronicles the role the Publications Board has played since 1927 in fostering and managing student publishing on campus.

*End in the Hate Book, Manuscript, and*  
*Journal Collections Library's Hallway Gallery*

### January/March

*"Photo by Griff Davis"*

"Photo by Griff Davis" was a common credit on news photographs from the 1940s through the 1980s.

Griffith Davis took photographs for the *Atlanta Daily World*, *Ebony*, *Black Star*, and *Negro Digest*. This exhibit presents a broad spectrum of Davis's work, including his collaborations with Langston Hughes on photo-documentary stories about Atlanta.



Griffith Davis, left, with  
Langston Hughes

## Renovation Committee Receives Teamwork Award

The Perkins Library Renovation Committee is one of two university committees to be presented with the Office of Human Resources' 2002 Teamwork Award. The award recognizes Duke teams that have shown an ability to work together toward an important university goal and to build collaborative relationships across the university.

At a November 8 awards ceremony, President Nannerl O. Keohane and Human Resources Vice President Clint Davidson praised the teams for their commitment to cooperation, collaboration and communication.

"All the nominees have done amazing things. . . I will not call them miracles because they represent much hard work and dedication; these are not the unexpected or undeserved successes, but the ones we know we can hope for when we aim high," Keohane said.

The Perkins Library Renovation Committee involved faculty, staff and students in planning new space and creating a new vision for the library at a time of significant change in the way libraries support academic institutions. The plan the committee developed was approved by the

Board of Trustees in October.

"Teamwork lies at the heart of the success of this plan," said University Librarian David Ferriero. "A large group representing various constituencies came together. . . their common bond was a passion for their work and how the library might support that work. This work was facilitated by a true collaborative atmosphere where committee members felt comfortable in expressing their opinions, challenging the opinions of others and compromising in a display of appreciation of differences."

## Perkins Project Groundbreaking Set

Groundbreaking ceremonies for the Perkins Project, the renovation and expansion of the Duke University Libraries, have been scheduled for April 25. President Nannerl O. Keohane, Provost Peter Lange, and members of the Library Advisory Board are scheduled to participate in the event. The festivities will begin at 4:00 p.m. near the courtyard between Perkins and the Language Center and will be followed by a reception. Library friends, alumni, and the university community are invited to attend. For more information about the Perkins Project, go to [www.lib.duke.edu/perkproj/](http://www.lib.duke.edu/perkproj/).

## Events

### Tuesday, February 4

Durham writer Adam Braver reads from his first novel, *Mr. Lincoln's Wars*, which *Publishers Weekly* describes as a "bracingly unusual debut." Narrated from the multiple perspectives of Abraham Lincoln and those whose lives he touched, this collection of thirteen stories interweaves fact and fiction to probe the darker, more human side of the sixteenth president. Adam Braver's stories have been published in *Cimarron Review* and *Pittsburgh Quarterly*. Perkins Library Rare Book Room, 5:00 p.m.



Charles Newman/William Morrow

### Thursday, February 20

Friends of the Library *Engaging Faculty* series: Houston A. Baker, Jr., Susan Fox and George D. Beischer Arts and Sciences Professor of English presents "Traveling With Faulkner," which he describes as "a meditation on Faulkner from the perspective of a black, middle-age, southern-born professor of literature who has never been quite able fully to shake, comprehend, or escape the novelist and oracle of Yoknapatawpha County." Houston Baker's most recently published books are *Turning South Again: Re-Thinking Modernism*, *Re-Reading Booker T.* and *Critical Memory: Public Spheres, African American Writing and Black Fathers and Sons in America*. Perkins Library Rare Book Room, 5:00 p.m.



### Wednesday, March 5

Noted activist and feminist Robin Morgan will speak about her long-awaited anthology, *Sisterhood is Forever*. Ms. Morgan is the author of seventeen other books, including *Sisterhood is Powerful* (1970), *Sisterhood is Global* (1984), and the recently re-released *Demon Lover: the Roots of Terrorism*. Robin Morgan's personal and professional papers are housed at Perkins Library in the Sallie Bingham Center for Women's History and Culture. White Lecture Hall (East Campus), 7:00 p.m. *There will be reserved parking on East Campus for this event.*



Sally Tagg

### Saturday, April 12

*Rescuing Patty Hearst: Memories from a Decade Gone Mad*. A reading by Virginia Holman from her newly published memoir, an incisive account of life with a schizophrenic parent. A published excerpt from the memoir won a Pushcart Prize in 2000. Virginia Holman is former Writer-in-Residence at the Duke University Medical Center. Her articles and reviews have appeared in national publications. Perkins Library Rare Book Room, 2:00 p.m. *This is a Duke Directions/Reunions Weekend event.*



Marion Fetting

For more information about these free public events, call (919) 660-5816 or email [ilene.nelson@duke.edu](mailto:ilene.nelson@duke.edu). Individuals with disabilities who anticipate needing reasonable accommodations or who have questions about physical access may also call or send email. For directions and parking suggestions, go to [www.lib.duke.edu](http://www.lib.duke.edu) and click on "Directions" at the top of the page.

## Sisterhood is Forever: Award-Winning Writer and Renowned Activist Robin Morgan to Speak on Feminism

Robin Morgan, a leader of the modern feminist movement as well as an award-winning poet, essayist, political theorist, journalist, and activist, is coming to Duke on March 5 at the invitation of the library to kick off Women's History Month celebrations on campus. She will speak about her new book, *Sisterhood is Forever*, at 7:00 p.m. on Wednesday, March 5, at the White Lecture Hall on East Campus. A book signing will follow the lecture.

*Sisterhood is Forever* (Washington Square Press, March 2003) is a multi-generational anthology of feminist writings that includes a piece by a current Duke undergraduate. The book's more well-known contributors, whose names read like a who's who of American feminism from the 1950s to the present day, are the definitive sources and best thinkers on topics central to feminism—theory as well as activism—and broadly of interest also to social and political scholars and activists.

Morgan's seventeen books, which have been translated into more than thirteen languages, include six poetry collections, two books of fiction, and the now-

classic anthologies *Sisterhood Is Powerful* (Random House/Vintage Books, 1970) and *Sisterhood is Global* (Doubleday/Anchor, 1984; Feminist Press edition 1996). Robin Morgan is also the author of the recently published memoir, *Saturday's Child* (Norton, 2000) and the acclaimed *The Demon Lover; On The Roots Of Terrorism* (Norton, 1989), which was reissued by popular demand following the events of September 11, 2001.

Robin Morgan's personal and professional papers are housed at Duke's Rare Book, Manuscript, and Special Collections Library in the Sallie Bingham Center for Women's History and Culture. The collection includes correspondence, diaries, datebooks, literary manuscripts, administrative files, governmental records acquired through the Freedom of Information Act, and notes from Morgan's participation in activist organizations such as the New York Radical Women and the Red Stockings. Several folders of material on the 1968 protest of the Miss American Pageant in Atlantic City provide an inside look at the event that launched the modern women's movement and created the "bra burning" myth. Overall, the



Sally Taggs

collection provides an intimate portrait of one of the central figures in the women's liberation movement.

The former editor-in-chief of *Ms. Magazine*, Morgan served from 1990 to 1994, the period when the magazine re-emerged as an advertising-free publication. In 2001 she was instrumental in the Feminist Majority Foundation's taking ownership of *Ms.*'s publisher, Liberty Media for Women.

Morgan has also been active in the international feminist movement for more than twenty-five years. In 1984 she founded the Sisterhood is Global Institute, the first international women's think-tank. The Institute's records are housed in the library at Duke. Morgan has co-founded and served on the boards of many other feminist organizations in the U.S. and abroad.

Morgan was a child model, had her own radio show at age four, and was a child star on television, with a role in the popular series *Momo*. She is a recipient of the National Endowment for the Arts Prize in poetry and the 1990 Feminist Majority Foundation Woman of the Year. Gloria Steinem, speaking at Duke in the spring of

2002, recommended Morgan's book, *The Demon Lover*, to all who wish to better understand the current climate of terror in the U.S. Of Morgan's work in general Steinem said, "Feminism is creating freedom. Robin Morgan goes beyond describing what's wrong and begins to envision what could be."

—Louro Michom

An exhibition tracing the history of modern feminism and featuring materials from the Sallie Bingham Center for Women's History and Culture will be on display in the cases outside the Perkins Library Rare Book Room for the month of March in conjunction with Morgan's talk and as a contribution to Women's History Month celebrations on campus.

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Duke University

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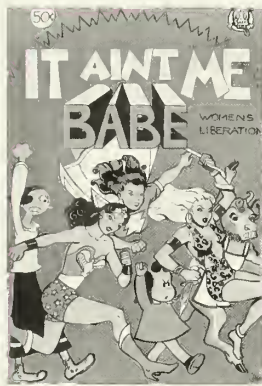


*Game Boy, 2000 (original in color),  
photograph by Alex Harris*

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University Librarian  
**David S. Ferriero**

Editor  
**B. Ilene Nelson**

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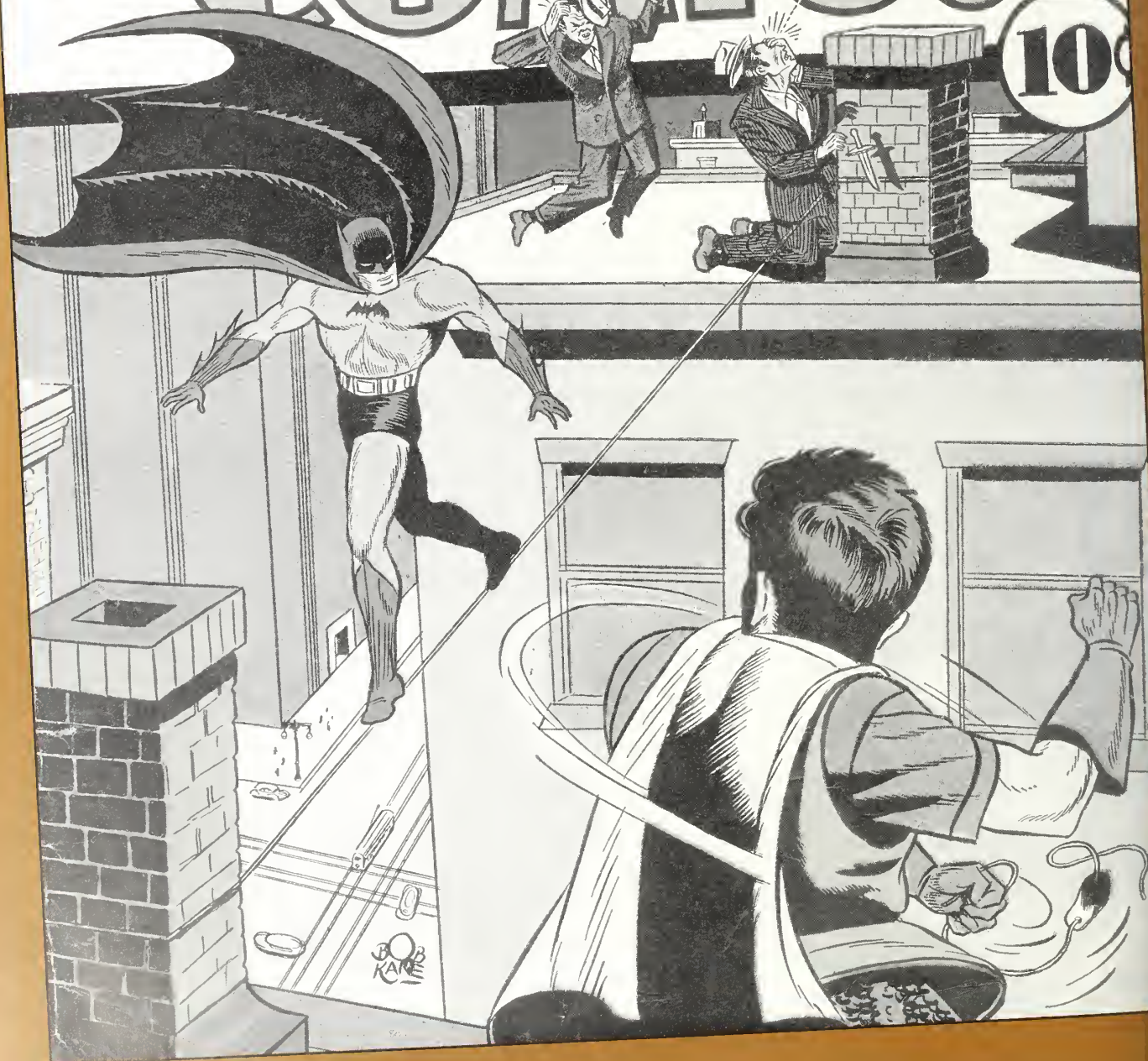
# Detective

REG. U. S. PAT. OFF.

# COMICS

APRIL

10¢



# WHIZ! BANG!

## SUPERHEROES IN THE RARE BOOK ROOM

*Comic Books as Cultural Texts and Works of Art*

Tim West

with contributions from Megan Lewis and Amy Leigh



A recent acquisition by the Rare Book, Manuscript, and Special Collections Library seems out of character to some who have heard about it and exciting and forward-looking to many others, including the Duke undergraduate magazine *Tower View*. In a feature about the Special Collections Library that ran in the magazine this spring, first attention was not given to any of RBMSCL's nationally prominent collecting strengths. Rather, the author chose to hook his readers by leading with a mention of the just-announced Edwin and Terry Murray Collection of Pulp Culture.

This remarkable collection comprises over 55,000 comic books, 500 role-playing and board games, thousands of comics fanzines, books and magazines about comics and gaming, science fiction and fantasy fiction materials, comics posters and original

comic art. With this one acquisition, Duke suddenly has the largest archival comics collection in the Southeast and one of the three or four largest in the country, as well as what is possibly the largest holdings anywhere of role-playing games and related material.

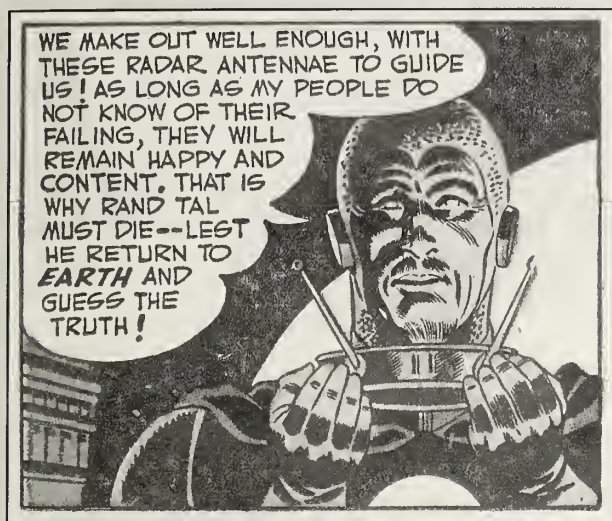
**WITH THIS ONE ACQUISITION, DUKE SUDDENLY HAS THE LARGEST ARCHIVAL COMICS COLLECTION IN THE SOUTHEAST AND ONE OF THE THREE OR FOUR LARGEST IN THE COUNTRY, AS WELL AS WHAT IS POSSIBLY THE LARGEST HOLDINGS ANYWHERE OF ROLE-PLAYING GAMES AND RELATED MATERIAL.**

In 1988 brothers Edwin and Terry Murray, who both attended Duke, approached John Sharpe, then the rare books curator, about the library's potential interest in their collection. Although Sharpe was enthusiastic about a donation, the Murrays, it turned out, were still too attached to the materials and too actively involved in using them to proceed with a transfer at that time. However, after the collection had grown for another fourteen years, there was little room to turn around in the Murrays' Durham home, and they contacted the library again, this time eager actually to place large parts of their collection at Duke.

The Murrays had been collecting comic books since the late 1950s, when their mother started letting them choose a Tarzan here and a Donald Duck there. The brothers had chronic allergies that kept them at home, even in bed, a lot. They made frequent trips to the doctor and the drugstore for both medications and comic books. They also, it seems, had a chronic bent for collecting. By the time Edwin and Terry Murray were in high school, they were buying numerous new comics each week and searching for older ones to add to their collection. They also found and helped expand the network of comics "fandom" in the Southeast and throughout the country. From the late 1960s into the early 1980s, Edwin published his own fanzines, first *Vertigo!* and later *Trefoil*. The brothers also hosted what they called "mini-cons," small conventions for comics fans at their home.



**THE MURRAYS HAD BEEN COLLECTING COMIC BOOKS SINCE THE LATE 1950S, WHEN THEIR MOTHER STARTED LETTING THEM CHOOSE A TARZAN HERE AND A DONALD DUCK THERE. THE BROTHERS HAD CHRONIC ALLERGIES THAT KEPT THEM AT HOME, EVEN IN BED, A LOT. THEY MADE FREQUENT TRIPS TO THE DOCTOR AND THE DRUGSTORE FOR BOTH MEDICATIONS AND COMIC BOOKS.**



As the Murray brothers continued and expanded their comics collecting, their interests spread into other parts of what has been called “pulp culture,” and they began acquiring pulp fiction magazines and books from the 1920s and ’30s. Terry, especially, became a science fiction aficionado, eventually amassing a collection of many hundreds of sci-fi novels, which more recently

have been complemented by hundreds of videos. Terry is the author of *Science Fiction Magazine Story Index, 1926-1995*, published in 1997.

There also was adventure and fantasy fiction, comic art, comic strips, and books, magazines, and fanzines about comics, comic collecting,

**THE COMICS REPRESENT MOST MAJOR AMERICAN SUB-GENRES, INCLUDING WESTERNS, ROMANCE, HORROR, FUNNY ANIMALS, WAR, CRIME, BIOGRAPHY, AND HUMOR. HOLDINGS OF THE TWO PREMIERE COMICS PUBLISHERS, DC AND MARVEL, WITH THEIR SUPERHEROES, ARE VIRTUALLY COMPREHENSIVE FROM THE MID-1960S TO 2001.**

and science fiction. And later there were hundreds of role-playing games,

like *Dungeons and Dragons* and, the brothers’ favorite, *Traveler*, accompanied by extensive involvement in the gaming community. The Murrays were truly at the heart of the pulp sub-culture that thrived among a certain segment of young America, and still does, now most prominently in video and computer-based manifestations.

The array of popular culture materials in the collection is astounding. The comics represent most major American sub-genres, including westerns, romance, horror, funny animals, war, crime, biography, and humor. Holdings of the two premiere comics publishers, DC and Marvel, with their superheroes, are virtually comprehensive from the mid-1960s to 2001. Other



• WE'LL FOLLOW THEM WITH THE TELEVISION MOBILE-UNIT TRUCK AND KEEP TELECASTING THEM! IF SUPERMAN WERE ONLY HERE! •

BUT THE MAN OF STEEL, UNKNOWING, IS BUSY IN THE FAR SOUTHWEST!

THIS FLOOD CAME BEFORE THEY FINISHED THE FLOOD-CONTROL DAM! I'D BETTER WORK FAST!

WHEW! JUST IN TIME!

SUPERMAN, A TERRIBLE THING IS HAPPENING! IT'S ON THE TELEVISION!

personal productions, along with runs of many commercially produced comics and science fiction magazines in the collection. Detailed records of the Murrays' collecting activities, documentation of meetings they held and attended, and correspondence with dealers and other collectors are present also. One of the most remarkable single items in this part of the collection is a 1965

The gaming materials in the Murray Collection include, in addition to the approximately 500 role-playing and board games, hundreds of resource books and miniature figures used in playing them. The gaming community (mostly boys and young men) of the 1970s and '80s, which overlapped heavily with both comics and sci-fi/fantasy fandom, is further represented by periodicals and correspondence.



A very brief look at the history of comic books demonstrates the scope of the Murray gift and shows how the development of the genre has reflected social and political developments in the United States and the world. Scott McCloud, in his sophisticated book-length comic book about comic books, *Understanding Comics* (Kitchen Sink Press, 1993), argues for comics antecedents that go back as far as European cave paintings, hieroglyphics, medieval stained glass, and Mesoamerican codices. In 1898, the first newspaper comic strip, *The Yellow Kid*, appeared, and

the first comic books as we now know them were produced in the mid-1930s, with *Famous Funnies* #1 (1934), an advertising promotion for Proctor and Gamble, leading the way. Superman was invented by two Cleveland teenagers a few years later, and huge sales of mass-produced, stapled, pamphlet-style pulps soon followed.

The World War II era and the postwar period were the heyday for comics. Superman and



**A VERY BRIEF LOOK AT THE HISTORY OF COMIC BOOKS DEMONSTRATES THE SCOPE OF THE MURRAY GIFT AND SHOWS HOW THE DEVELOPMENT OF THE GENRE HAS REFLECTED SOCIAL AND POLITICAL DEVELOPMENTS IN THE UNITED STATES AND THE WORLD.**

Batman, along with the Phantom, the Green Hornet, and others, continued their amazing feats, and they were joined by movie spin-offs of Disney characters and cowboy film stars. Crime comics became more prominent and increasingly lurid. By 1950, the first horror titles, like *The Crypt of Terror*, were produced, with even more blood and gore. Spurred by growing concerns about comics' deleteri-

ous effects on young morals, expressed, for example, in Frederic Wertham's 1954 exposé, *Seduction of the Innocent*, the U.S. Congress passed a Comics Code in 1954 that reined in artists and writers and led to the end of the postwar comics boom.

In the later 1950s respectable superheroes, comic versions of literary classics, westerns, TV spin-offs, and other standards contrasted with a counter-stream highlighted by *Mad*

comics and the later magazine of the same name. The youth culture of the 1960s spawned the rise of the underground comic, a phenomenon that lasted only into the early 1970s. Superheroes, appearing in periodic film reincarnations, have never lost their appeal. Comics have gotten glitzier and more expensive over the decades, until what once cost a thin dime now averages about \$2.25. The graphic novel, with Art Spiegelman's wonderful *Maus* (1986 and 1991) perhaps the best-known example, is a recent devel-

opment in the comics tradition. Lengthy runs of titles, representing almost all aspects of this history from the World War II years to the turn of the millennium, are present in the Murray Collection.

The Murray Collection, with more materials to be added by the Murrys in years to come, will be a boon to scholarship in many fields. For instance, Duke professor Anne Allison teaches a cultural anthropology course titled "Fantasy, Mass Media, and Popular Culture," which explores how movies, video games, comics, and other mass-marketed products "affect the world-view, identity, and desires of their consumers."

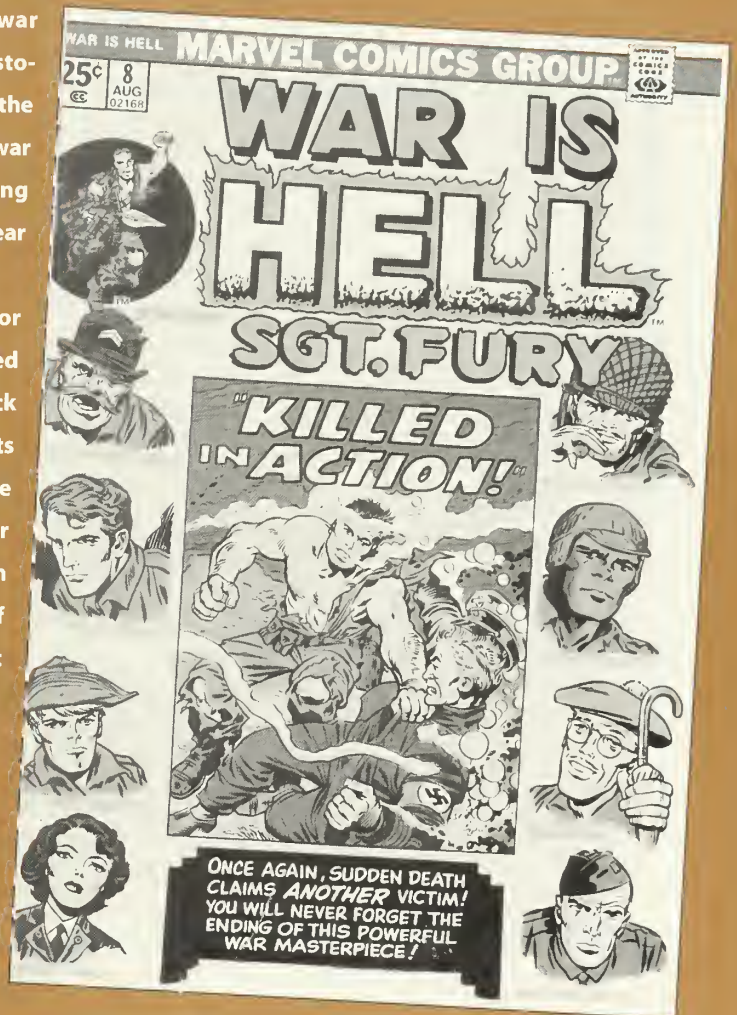
Other scholars investigate comics and related genres as literary expressions and find them to be revealing manifesta-

**THE MURRAY COLLECTION, WITH MORE MATERIALS TO BE ADDED BY THE MURRAYS IN YEARS TO COME, WILL BE A BOON TO SCHOLARSHIP IN MANY FIELDS. FOR INSTANCE, DUKE PROFESSOR ANNE ALLISON TEACHES A CULTURAL ANTHROPOLOGY COURSE TITLED "FANTASY, MASS MEDIA, AND POPULAR CULTURE," WHICH EXPLORES HOW MOVIES, VIDEO GAMES, COMICS, AND OTHER MASS-MARKETED PRODUCTS "AFFECT THE WORLD-VIEW, IDENTITY, AND DESIRES OF THEIR CONSUMERS."**

The war comic is a genre that has had a long tenure in the comics universe. Although a variety of combat stories exist, including the biplane fighter aces of the First World War, it was World War II that came to be represented in the comics more than any other conflict. The ugly controversies attached to later American war efforts were avoided with World War II stories, and their popularity lasted well into the Vietnam era. One of the longest running war comics, Marvel's Sgt. Fury and his Howling Commandos, was produced over an 18-year span, from 1963-1981.

Sgt. Fury, dubbed "The War Mag for People Who Hate War Mags," was created by the well-known artists Stan Lee and Jack Kirby. The series is notable not only for its duration, but for its characterization of the commandos, who were remarkable in their diversity. The cast of characters is a much more representative microcosm of America than an actual World War II unit would have been. It includes Pvt. Izzy Cohen, considered the first-ever Jewish comics hero, Italian-American Dino Manelli, southerner Rebel Ralston, Sgt. Fury's love interest Pamela Hawley, and Gabriel Jones, who was the first African American comics hero created by Lee and Kirby. Because they had both served in World War II, the artists knew that the U.S. Army had been segregated at the time, so their inclusion of Jones in the Howlers represented both artistic license and a stand on segregation on their part.

By the time Sgt. Fury was phased out, war comics in general were in declining in popularity. Like other defunct comics genres such as westerns and romances, the war comic allowed for certain kinds of story lines that can't be explored within the conventions of the superhero comics. It seems unlikely that the genre will be revived, but as long as modern day World War II stories like *Saving Private Ryan* continue to capture the popular imagination, their spirit will live on.



Megan Lewis

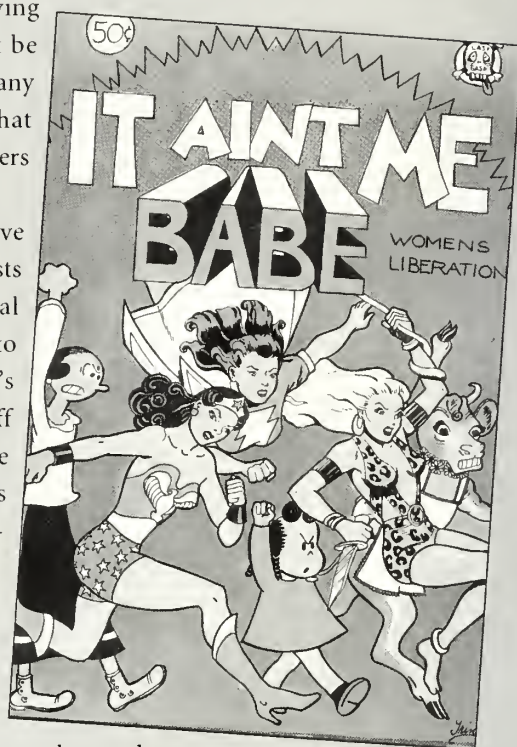
tions of prevailing social, cultural, and political attitudes. One of the earliest books by Ariel Dorfman, acclaimed novelist, playwright, literary critic, and Duke faculty member, is *How to Read Donald Duck: Imperialist Ideology in the Disney Comic* (1975, 2nd ed. 1984). And cultural critics studying ethnic, race, and gender issues might be drawn to the Murray Collection's many World War II and postwar comics that portray Japanese and German characters as sub-human creatures.

Examination of one alternative comic in the Murray Collection suggests how comics can shed light on social issues and sometimes can be used to advance causes. As the Women's Liberation Movement was spinning off from the larger social movements of the late 1960s, a group of women artists decided it was time to liberate underground comics from what they perceived to be a sexist milieu. *It Ain't Me Babe Comix*, published in 1970 by members of the Women's Liberation Basement Press in Berkeley, California, features the work of seven women who understood

the power of comics as a tool for social and political reform. The cover shows Olive Oyl, Wonder Woman, and Little Lulu marching (with fists raised) toward liberation. Many of the themes of the women's liberation movement are expressed in comic form in *It Ain't Me Babe*.

In "Breaking Out," one of the pieces in *It Ain't Me Babe*, Petunia Pig and the girls from Archie comics join their "sisters" around a hooka for a consciousness-raising session. Betty and Veronica renounce the rivalry that has drained their energy for years; Petunia laments the fact that her marriage to Porky has left her isolated from other women; and Lulu realizes that she doesn't

have to be one of the boys to feel empowered. One caption describes the phenomenon of consciousness-raising in a nutshell: "Shared tales of outrage produce a burning reaction." Women's comics not only attempted to level the playing field



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APPROACH COMICS AS CREATIVE PRODUCTIONS IN A TRADITION OF SEQUENTIAL  
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AND CONTINUES TO CHANGE.**

in the limited sphere of comic book publishing; in a non-threatening, playful, down-to-earth way, they showed women what the movement had to offer them.

Comics are also art. Art historians approach comics as creative productions in a tradition of sequential visual representation that has evolved over thousands of years and continues to change. Recent books on the subject include *The Art of the Comic: An Aesthetic History*, by Ian Gordon (1996), and *The Language of Comics: Word and Image*, Robin Varnum and Christina T. Gibbons, eds. (2001). And, of course, for many of us, in and out of academia, comics and their many spin-offs are simply a pleasure for the eye and the imagination.

Although Duke's Special Collections Library has not collected mass-produced comics in the past, there are many collections already in both RBMSCL and other areas of the Perkins Library system that support and complement the study of popular artistic forms and their cultural functions. These materials range from the RBMSCL's 16th-18th century emblem books, one of the country's most extensive collections; to a burgeoning collection in the Sallie Bingham Center for Women's History and Culture of "zines," many of them do-it-yourself comics-style productions by girls and women; to the massive advertising collections of the John Hartman Center for Sales, Advertising, and Marketing History. The East Asian Collection in Perkins Library has been building a collection of Japanese comics for some years, and Lilly Library holds an extensive collection of books on comics and related topics. Indeed, the acquisition of the Murray Collection builds on research materials and interests already present at Duke.

The Murray collection is already available for use in the RBMSCL reading room. Access is through a collection-level record in the online catalog and a preliminary box-list. Work will continue through summer and fall 2003 to refine the collection's arrangement and description, making locating particular materials progressively easier. Given that word-of-mouth communication about the collection already has led to inquiries concerning it, the staff expects frequent and increasing use from pulp culture students and fans inside and outside the Duke community. ☐

**ALTHOUGH DUKE'S SPECIAL COLLECTIONS LIBRARY HAS NOT COLLECTED MASS-PRODUCED COMICS IN THE PAST, THERE ARE MANY COLLECTIONS ALREADY IN BOTH RBMSCL AND OTHER AREAS OF THE PERKINS LIBRARY SYSTEM THAT SUPPORT AND COMPLEMENT THE STUDY OF POPULAR ARTISTIC FORMS AND THEIR CULTURAL FUNCTIONS.**

Tim West is the director of Collection Development for the Rare Book, Manuscript, and Special Collections Library.

# No One Knew What the Patron Was Seeking at that Height:

## The Eternal Mystery of Answer Person

Paul Baerman

Enter the cool darkness of Perkins Library—in search, let us say, of enlightenment or possibly air conditioning—and as you pause to let your pupils adjust, you notice a modest stand against the far wall. Before you make your way down toward the phalanx of circulation clerks, the researchers clicking away on terminals where The Catalog Formerly Known as Card once stood; before you even pass through the beams of the alarm system that knows everything about your reading habits—there in the outer lobby stands a beat-up old lectern containing what looks at first like some sort of scrapbook. Approach and learn.

It has a peculiar aura, as though it had once been chained in place like a medieval manuscript. Open it, and you find page after page of handwritten questions and neatly typed answers covering everything from the meteorology of the stacks to the acquisitions process to the Duke dating scene. You sense you stand on the edge of an abyss, for its pagination tells you that this unassuming book is the latest tome in a long series stretching back 21 years. Today we are on page 3,036. More than simply a record of musings borne of sleep-deprived undergraduate lucubration and defensive ripostes from library staff, this 3-ring binder quickly reveals itself to be a suggestion book with character . . . and attitude. Actually, it contains very few patron suggestions.

Q: I want to know how to get rid of the plants for my dorm room. Can you

help me?

**A: It depends a lot on the space, lighting, allergies, color schemes, roommates and . . . your ability to take care of them (artificial plants aren't all that satisfying, but they do have a high survival rate). Check out "8 Easy Care Dorm Plants" at [www.yougrowgirl.com/explore/dorm\\_plants2.php](http://www.yougrowgirl.com/explore/dorm_plants2.php) and "Plants for Dormitories" in the August-September 1992 issue of Flower & Garden Magazine (available online to members of the Duke community through the ProQuest database).**

### SUGGESTIONS/ANSWERS

A Suggestion What's the story surrounding the farmer named Fuqua

#### Answer

Well, he was born into a farming family, and raised by his farmer grandparents. He did all the farm chores stuff, and decided there was no way he was going to be a farmer. So along the way he read a lot of Duke Library books (Yes! Duke had a free lending-by-mail program in the 1930s!), put together a ham radio, got his operator's license, got jobs as a radio operator on a freighter, then at a radio station, and eventually bought a radio station, and some more, and TV stations, and soda bottling plants, etc., and became super rich and gave money to Duke and wrote an autobiography (*Fuqua: How I Made My Fortune Using Other People's Money*, Perkins 338.092 F982 F982 2001).

#### B Suggestion

There seems to be a coal-burning power plant next to the Bryan Research building. Burning coal is very polluting and harmful to our health. Why do we have this plant on campus, especially when Duke Power generates electricity for us?

#### Answer

You are right about the plant burning coal, but it is strictly for heat, not electricity. The university gets its electric power from Duke Power, and all the on-campus lines are underground—very nice when we have ice storms. As the coal situation, it would cost a fortune to convert the plant, and the university has been careful to install all the environmental protections it can on the plant. It is already way ahead of EPA standards for control of coal burning pollutants (CO<sub>2</sub>, nitrogen and sulfur compounds, etc.)

#### C Suggestion

Why do lions put sticky notes on their doors when they note?

#### Answer

So no one interrupts them with stupid knock-knock jokes (see 3031A)

3032



It has a peculiar  
aura, as though it  
had once been  
chained in place  
like a medieval  
manuscript.  
Open it, and you  
find page after  
page of handwrit-  
ten questions and  
neatly typed  
answers covering  
everything from

the meteorology of the  
stacks to the acqui-  
sitions process to the  
Duke dating scene.

Q: Why do televisions cast a blue "glow" as opposed to another color?

A: They are so sad, because they know you will be turning them off. They are always there for you, and hope you feel the same way. But you don't; you always leave them. However, look how they brighten up when you return!

Actually, think phosphorescence. The chemical coating of picture tubes in black-and-white sets reacted with a bluish phosphorescence. With color sets—where you have red, green and blue phosphors—the blue effect is much less, but it is the color that takes the longest to fade when the set is turned off.

Q: Why do girls always fear the uncertain future? Why can't they just let a relationship slide until the relationship must end on its own rather than before they know what will really happen?

A: Hmmm, substitute "people" for "girls" and you cast your net just wide enough to get all those who fear an uncertain future. And those who don't. Call it the human race. Dealing with the longer term implications of serious relationships is part of maturity. In other words, thinking about people as individuals rather than whistle stops, and committing to the more demanding layers of a deeper relationship.

Doesn't sound like any librarian I ever met. Admittedly, there are slightly more predictable questions (with straightforward answers) covering such topics as the composition of Duke's current presidential search committee, how tenure works, and how manufacturers name cars. But still.

After being sworn to secrecy, your intrepid reporter secured an interview. I presently found myself blinking in the dusky light of a windowless but well be-booked office, confronting a slightly smiling, genderless, ageless, omniscient AP. He or she has been written about several times over the decades, including articles in the *Chronicle* and *Duke Magazine*—but the cat is most definitely still in the bag.

The so-called suggestion book began innocently enough as the brainchild of librarian John Lubans, who came to Duke in 1982. It quickly blossomed into a resident piece of pop biblioculture, and "Answer Person" became the cryptonym of . . . someone who knows, well, everything. Today, AP groupies keep the flame alive and new students or library visitors quickly catch the spirit of the game, if game it is.

Since 2000 there's been an online version appearing under the chaste moniker of the Perkins Library Online Suggestion Book. Don't be fooled by its demure interface; here is the same snappy tone, the same mix of outlandish proposals and dead-serious information hunting. Had you wanted merely to consult a reference librarian, of course, you might have sent an e-mail, used live chat, or picked up the phone. But none of these would get you to Answer Person, and for some patrons, nothing less will do.

Actually, this is AP's second incarnation, as no one can remain ageless forever, and there have been some changes over the years. Depending on where you look, the collection of AP's perennially relevant wit and wisdom is organized in various ways: for fresh material, in reverse chronological order; for the 6,500 entries logged from 1982 to 1993, by broad categories such as chairs ("What happened to that really great, super comfortable big red couch that used to be in the foyer?"), food (in which AP introduces the Dobermans—Heinz



After being sworn to  
secrecy, your intrepid  
reporter secured  
an interview. I  
presently found  
myself blinking in  
the dusky light  
of a windowless  
but well be-  
booked office,  
confronting a  
slightly smiling,  
genderless, age-  
less, omniscient  
AP.

and Schluperl—who are said to patrol the stacks sniffing for contraband), library improvements (“Please stock cyanide pills during finals week”), sex in the stacks (a persistent unofficial graduation requirement), and of course, a chapter on Answer Person proper.

There's even a Web site link to the record of a live interactive session when AP was virtually present for a full day via a computer in the shadow of J.B. Duke's statue during Springternational in 2002. One might say it was an attempt to get users out of doors and into the library.

“That day I really had to scramble,” AP reminisces. One of the new users was President Nan Keohane, strolling the quad in the company of the visiting editor of *National Geographic*. AP had no idea at the time that his or her interlocutor was the president herself, but the question was quickly and correctly dispatched, much to the amusement and approval of her guest.

Normally, answers are posted in the lobby (by a confederate) within a few days rather than a few moments, and they generally appear online as well. Yet about four times as many entries arrived on paper this year as through the Web site. Since last June, 123 questions and suggestions have appeared in the book.

"A lot more people read it than write in it," AP reports. People like to stop and browse the book, and sometimes they'll stand for hours trying to think of something to write. Recently, one patron triumphantly announced, "I've finally found a question worthy of Answer Person!"

Aside from routine comments about library operations and queries on the history and architecture of the university, the entries can be silly, real, bizarre, or agonized. AP has a serious side—a broad streak of moralism, though with a liberal tone; an urge to educate (go figure); and a brisk, no-nonsense instinct for going straight to the source, whether another campus luminary, a park ranger on the West Coast, or an arcane reference book. Anything AP can't answer surely couldn't be worth knowing.

At the same time, AP's audience ascribes to him or her an almost magical ability to get things done, beyond the powers of any mere bibliographer, reference librarian, or, say, human being. AP cultivates that mystique with delight, choosing to come to rest somewhere between Miss Manners and God. "Today," AP laughs, "someone wrote to ask if I could help them pull strings to get into medical school at UNC."

Occasionally, users abuse the process. At one point, AP discovered that publishers were posting online suggestions that recommended buying their monographs; they were sent the brittle letter one would expect.

There have even been a couple (rejected) marriage proposals. “If they knew who I was, or even whether I was male or female, it would destroy the mystique—and wouldn’t be as much fun.

WHAT DO WE THINK ABOUT THAT LUKE FEDOROFF GUY WITH THE FLYERS?

Answer

Fedoroff has definitely taken a proactive approach to a problem he perceives (see "Making His Own Rules . . ." Duke Chronicle, October 23, 2002, [www.chronicle.duke.edu/vnews/display.v/ART/2002/10/23/3db6a6a2002c?n\\_archive=1](http://www.chronicle.duke.edu/vnews/display.v/ART/2002/10/23/3db6a6a2002c?n_archive=1)), but I think the real question may be, do we need any more flyers around campus? A bad case of information overload. Whatever the merits of his reasoning and methods, at some point all the points get lost in the deluge of colored sheets of paper.

B Suggestion

Cover break, on main west I was startled to see workers cleaning out a fully stocked "fukout" shelter completely government run!!!! Tell me how was this shelter (near old AF II) set up. (N. West) built. Did they make it for the at the time. How deep was it - how did they get it - the break before. Thanks

Answer

Once again, the amazing staff in University Archives has the answer (see other side of page)

C Suggestion

11. I had a good fortune to find the book I was looking for in the second floor.

Answer

Hard to find books in the library? What do you mean . . . they are all over the place. There must be thousands of them on the second floor alone! If you are having trouble finding particular books, ask the staff at the Circulation Desk to help—they will appreciate the exercise.

3021

The more they know about the person, the more conclusions they could jump to, and it might color their interpretation of my responses,” says AP.

But whether users are being serious or not is not always transparent. Questions about lifestyle could be an attempt to shock a fussy-seeming adult: an entry such as “Why can’t my friends accept my being gay?” might be wrenched from the heart, or could be an attempt to entrap or identify AP.

In such cases, AP plays it safe. One inquirer, for instance, agonized about parents who had been unable to accept the writer’s homosexuality. He was gently directed to Counseling and Psychological Services and to the LGBT Center, noting that it was just possible his parents would *never* come around. AP’s persona is a caring one, someone who takes questions as seriously as AP thinks they’re meant to be taken.

AP is naturally fluent in every language taught or spoken at Duke, though so far only one question (from a Mexican visitor) has actually been submitted in a language other than English. Gallantly, AP responded in Spanish.

There are, in fact, a lot of love-life questions that do not even remotely qualify as suggestions for the library, but no one seems to mind. AP comes across as a little older than most students. Patient, not easily stymied, yet constantly surprised by inquiries that come out of left field, AP exhibits a sense of humor that usually sounds kindly rather than caustic. Most of all, AP seems to have an almost unlimited ability to find information, and to take joy in the process of doing so.

Also common in the suggestion book are popular culture questions, such as references to a band or an allegedly forgotten line from a song. The implication may be that AP, presumably an old fuddy-duddy, ought not to recognize the quotation or be able to determine where it’s from. Not bloody likely.

Our conversation closes with some reflections on the difference between Answer Person and reference librarians. AP has a lot more liberty: behind a reference desk there’s a certain formality. But “those are the guys in the white hats,” AP opines. “Their whole reason for living is to help you.” Understandably, they get a different mix of questions, too. “Reference work really involves interchange between the parties,” AP explains. “When a person comes up to the reference desk, you don’t know what the real question is until you work with them, *negotiate* the question. For me, there is no negotiation: everything has to be taken at face value.”

He or she strokes his or her chin. “I feel more like a surgeon than a psychiatrist, you know? One doesn’t get to participate in quite the same way.”

“Hey!” says AP, suddenly brightening up just before I leave, and leaning forward. “Answer Person wishes to make it known that queries are welcome from alumni and anyone in the larger Duke community. Virtually no subjects are closed to inquiry—now that’s academic freedom at its best!”

And Duke at its best.

Paul Baerman, special assistant to President Nannerl Keohane, doesn’t know anything but knows people who know things—Answer Person, for instance.

Current questions and suggestions, with Answer Person’s replies and links to many historical entries of enduring interest, can be found at <http://www.lib.duke.edu/suggest/sampler2003.htm>.



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the same way.”

## L. M. Epps '12

*Excerpts from his account of the burning of the Washington Duke Building and the fire escape*



*On the Duke campus today, our buildings equipped with smoke detectors, fire alarms, and extinguishers, we take fire safety and prevention for granted. The situation was much different in the days when students used candles and kerosene lamps to light their dorm rooms. The dramatic burning of the Washington Duke Building in January 1911 is recalled by recent graduate Luther Epps, writing in the third issue*

*of the Trinity College Alumni Register from October of 1915. Epps, a native of Lincolnton, N.C., and a member of Class of 1912, lived in the dormitory portion of the building.*

*The Washington Duke Building was one of seven buildings constructed in 1892 with funds donated by*

*Washington Duke (father of James Buchanan Duke) in support of the relocation of Trinity College from Randolph County to Durham. The building, first named the Main College Building, contained fifty-six dormitory rooms, twelve lecture rooms and offices, and "bathing" apartments on every floor but the first. It was said to be the most complete college building in North Carolina and was renamed to honor Duke in 1896. Today the East Duke Building stands approximately on the site of destroyed building. All that remains to remind us of the former structure is the Ann Roney Fountain, which marks the former entrance to the building.*

*Excerpts from Epps's account of the fire follow, along with images of Epps and the Washington Duke Building from the University Archives.*

Many things happened while I was at Trinity that I do not now recall; but I shall never forget the night of January 4, 1911, when I was awakened by the call of "Fire! Fire!" to find my room filled with smoke. The occasion is as fresh in my mind today as it was the night I passed two fellows on the fire escape.

The spring term began the next day, January 5, and consequently it was necessary for all students who did not have a couple of dollars to hand over to Mr. Newsom as a fine for late entrance to be on the campus not later than nine o'clock January 5.

With a number of other boys I landed in Durham on the evening of the fourth and went immediately to my room on the third floor in the "Main Building." The stairway led up through the centre of the building, and my room was near the head of the stairs.

The memory of the holidays spent at home and the thoughts of having to go back to work next day made me feel a bit lonely for a few minutes. But as I ascended the steps, I met one of my old friends who lived in another section of the state, and of course we had to inquire about the other's good times. This was customary with all the boys: no matter whom you met for three or four days after you came back, you would have to say, "Did you have a good time at home?" The answer, "Yes, I never spent a better Christmas," was to be expected until everybody had given it two hundred times or more; and then we had to change our stock of conversation. Back to my boy: we talked a while, and as I had lunch enough for our supper (for the boarding house did not open till next day), I asked him to go back and "help me eat it up." He accepted, but did not stay



Tim Pyatt, University Archivist

### Then becoming

long afterwards. Not many had come in yet, and those of us who were on the campus were tired and went to bed early.

After cleaning up my room and looking over a few books I went to bed. The next thing I knew I heard as a dream the call of "Fire! Fire! Fire!" I finally awoke, and as my room was full of smoke, realized that it was not a dream. This was between two and three o'clock in the morning. I jumped up, listened a minute, and then ran to the door, opened it, and called, "Where is the fire?" I did not wish to throw my trunk and clothes out if it was a neighboring building on fire. However, when I opened the door, a rush of smoke came in that almost strangled me; but to satisfy myself I called out again, "Where is the fire?" The only answer I got was "Fire! Fire! Fire!" I lighted my lamp, ran to the window, and looked for fire, but saw only smoke. I partly dressed, ran back to the door, and said, "Tell me where the fire is?" But the unknown voice rang out, "Fire! Fire!" Then becoming worried I roared out, "Where in the thunder is the fire?" The reply came quickly enough, "Stand there a while longer, and you'll find out." I heard only one voice, but in the meantime I heard pulling of trunks, and the noise of tramping feet.

I prepared to save my trunk only to find that it was too large to go out at the window. It has never been so light to me before or since as it was that night: I thought I must save it; so I dragged it to the end of the hall only to meet with the same fate. I left it there, and although I had been yelling "Fire!" all the time, I decided to see if there were any boys in my end of the

**worried I roared out, "Where in the thunder is the fire?" The reply came quickly enough, "Stand there a while longer, and you'll find out." I heard only one voice, but in the meantime I heard pulling of trunks, and the noise of tramping feet.**

building who were still asleep, for I hadn't seen one the whole time. Many of them had not come in yet, but I found one or two asleep. Among these were a certain freshman and my friend who ate supper with me. The freshman helped me kick a hole in the window big enough to throw my trunk out, and the other boy made himself busy throwing out Latin books, post cards, etc., leaving his best suit and most valuable things in his room to be burned. After throwing my trunk down I found it impossible to return to my room and accordingly had nothing to do but go down to save what I had been able to throw out.

The hero of the fire roomed near the centre of the building, just about where the fire originated. One of the first to realize it, he resolved to notify the fire department. The flames were flashing near his room, and the door could not be opened. Not taking time to dress, he climbed through the transom and ran across the campus to turn on the fire alarm. When he came back, the flames had reached his room and he had lost everything he had, including fifty dollars in paper money that he had laid on his table the early part of the night. There are many similar stories of loss; but I am glad to say no lives were lost, and all the damage we suffered was merely financial.

When we reached the ground and knew that we were safe, we saw hundreds of people standing in a circle about the building, watching the flames leap and flash until the building was consumed. One would never have thought that so large a structure could have been destroyed so quickly.

Although another and much better building is today on the same spot on which the Washington Duke Building stood, we cannot help but feel inclined to bow our heads when we think of the little we learned, the fond associates we formed, and the noble inspirations we received in the old building. May the memories of her live forever!



## Exhibits

### June/August

An exhibit highlighting the international significance of modern dance and the American Dance Festival through archival photographs, letters, costumes, and video of ADF performers, past and present.

### September/December

A chronicle of the twenty-year evolution of the university's Mary Lou Williams Center for Black Culture and the contributions and experiences of African American students at Duke from 1963-2003.

### April/July

From the collections of the Rare Book, Manuscript, and Special Collections Library. Photographs taken by Eudora Welty as she traveled Mississippi in the late 1930s—early 1940s writing for the WPA (Works Progress/Work Projects Administration).

### August/October

Photographs by Duke professor Alex Harris that use the windshields of aging American automobiles and the screen of a child's electronic toy to explore the potential of the camera's frame to limit and to expand our world view.



*Calle Sol Y Cuba, October 1998, Havana Vieja, Facing North from Alberto Rojas's 1951 Plymouth (original in color), photograph by Alex Harris*

## Documentary Photography Featured at Friends Dinner

Tom Rankin, director of Duke's Center for Documentary Studies, spoke about "Documentary Photographs and Cultural Memory" when he addressed members and guests at the April 24th annual dinner and business meeting of the Friends of the Duke University Libraries. Mr Rankin's talk was illustrated with slides of work by photographers including William Gedney, Paul Kwilecki, and Larry Schwarm, as well as author Eudora Welty.

Preceding Mr Rankin's presentation, Chairman Clayton Owens presided at the business meeting, during which new members and officers were elected to the Friends Executive Committee. The chairman for 2003/2004 will be Jean O'Barr, Philip Leinbach will be the vice-chairman. Elected to serve three-year terms on the Executive Committee were Caroline Bruzelius, Emily Chamberlain, Barbara Fish, Mary Jane Morrow, Albert Rabil, Tom Robisheaux, and Wayne Wilson. Sylvie Fortin, a Ph.D. candidate in the Department of Art and Art History, was elected to a two-year student term.

In other business, prizes were presented to the winners of the Jeremy North/ Friends of the Library Book Collectors Contest. The contest is co-sponsored by the Friends and the Gothic Bookshop. Each contest entrant provides a written description of his or her collection along with a bibliography. In addition, ten books that best represent the entire collection are submitted to the judges for review. Entrants are also interviewed individually by the judges.

The winner in the undergraduate category was sophomore Elizabeth Ladner, who collects the works of Alexandre Dumas. She is especially interested in how nuances of meaning vary from translation to translation. Winning in the graduate/professional student category was Lawrence Boyd of the Department of Biomedical Engineering. Mr. Boyd's collection focuses on medicine and surgery, with an emphasis on orthopedic and neurosurgery.

The final item of business was the announcement of opportunities for the Friends to participate in the Perkins renovation and expansion project. The Library Annual Fund Naming Program offers library patrons recognition in the newly expanded and renovated library in appreciation for their accumulated annual fund gifts made over five years. Lois Deloatch, at [loisd@duke.edu](mailto:loisd@duke.edu) or (919) 660-5809, has more information.

## Library Receives Second NFPF Grant for Film Preservation

The Rare Book, Manuscript, and Special Collections Library has received a \$10,000 dollar grant from the National Film Preservation Foundation (NFPF) to preserve motion pictures in the library's H. Lee Waters Collection. This is the second federally-funded grant that the Special Collections Library has received to care for the deteriorating films in the collection. The motion pictures that will be preserved with the new grant funds were made by Mr Waters in the mid- 1930s through the early 1940s in Asheboro, Granite Falls, Kannapolis and Salisbury.

The films are an important part of the historical record for North Carolina, Tennessee, South Carolina and Virginia as they document everyday life at the end of the Depression. Altogether,

Waters made movies in 117 towns in the four-state region.

Waters began making his films during the Depression when his studio photography business in Lexington, NC, declined. He traveled to the surrounding towns with a 16-mm camera to make what he called "Movies of Local People." He followed the same script in every town, setting up his camera in front of the local textile factory to film the workers as they arrived at the beginning of a shift and as they left at the end of the day, setting up in front of the local schools and, with the cooperation of the teachers, filming all of the children as they filed in front of the camera; and capturing the activity at the busiest intersection in town. Sometimes,

## Presenting Science Library Resources in the 21st Century

On 18 June Chemistry librarians Anne Langley and Teddy Grey reprised their well-received presentation "Science Library Resources in the 21st Century" for a group of local high school science teachers who were participating in the NSF-funded Science Teacher Outreach Program hosted by Michael Fitzgerald of the Duke Department of Chemistry.

The primary goal of the summer program is to cultivate relationships between high school teachers from the Durham public schools and individual researchers at Duke. These relationships are then expected to provide science teachers with intellectual and material resources that they can use to enhance their lesson plans and to increase their students' participation in the Regional High School Science Fair.

In this, its second year at Duke, the program brought twelve local teachers to campus and gave them many different opportunities for learning. The program participants attended a series of seminars focusing on a variety of contemporary research areas in the chemical and life sciences and met informally with individual Duke faculty members to learn about ongoing research projects at Duke.

In addition to making their presentation to the teachers, librarians Grey and Langley created a dynamic resource for the teachers to use in their lesson and experiment planning. The librarians plan to collaborate again with the teachers to enhance the Web site.



## Library's Center for Instructional Technology Hosts Instructional Technology Showcase

Over two hundred Duke faculty members, students, and university staff came to Perkins Library on Friday, 11 April, for CIT's third annual technology showcase. The showcase is a one-day event highlighting faculty, student and staff accomplishments with teaching-related technologies. Attendees were drawn to the showcase by over thirty-five presentations, poster sessions, and workshops, as well as the opportunity to share ideas informally with each other and the presenters.

At this year's showcase, there was a great deal of interest in digital image collections, which were the subject of several presentations, including the keynote address deliv-

ered by Franziska Frey. Frey, an imaging scientist at the Rochester Institute of Technology, spoke about managing digital image collections in a university environment. Other presentations on the topic included a discussion by Paul Conway and John Little (Perkins Library System) about Duke's new LUNA Insight imaging system, Alison Rowley's (Slavic Languages and Literatures) description of an archival quality digital image collection developed from the early 1900s Russian periodical *Bezbozhnik U Stanka*, and Claudia Koonz's (History) account of creating an image collection of Nazi propaganda materials.

Other presentations focused on technologies and outcomes of distance education and training and uses of various technologies in the classroom. Student experiences with instructional technology were highlighted in a presentation by Duke senior Oswald Cuervo, who spoke about the importance of multimedia in teaching and learning, and sessions on Duke's Fall 2002 Froshlife contest, in which teams of first-year students created digital movies about life at Duke for the purpose of exploring multimedia as a means of expression.

For more information about the 2003 Instructional Technology Showcase, go to <http://cit.duke.edu/showcase/2003>.

for a fee, he would also make a visual record for storekeepers of their merchandise.

After editing the footage in Lexington, Waters returned to each town two weeks later with the finished film and promotional materials that invited the townspeople to come to the local movie theater to see themselves on the big screen. In his business ledgers, of which the library has a complete photocopy, Waters meticulously noted the dates and the theaters where the movies were shown, the number of people attending each show, the various ticket prices, and occasionally the name of the feature film that played on the same program. Waters' careful record-keeping may be related at least in

part to the fact that his income was based on a percentage of the door tally.

The preservation work, which will be completed in July 2004, entails cleaning and repair of the films as well as the creation of a negative and a new motion picture print from the original camera reversal film. In addition, digital broadcast quality videotapes will be made as will VHS reference videotapes. These reference videotapes will be available at Perkins Library in the Special Collections reading room. For more information about the H. Lee Waters Collection, contact Visual Materials Archivist Karen Glynn at (919) 660-5968.

## Writer and Publisher Stewart Brand Visits Duke

Internationally renowned writer, publisher, and cultural entrepreneur Stewart Brand came to Duke in April for a public lecture in which he shared his most recent thoughts on the nature of information in a social context. The visit was organized by Duke's Information Science + Information Studies program in collaboration with the Perkins Library. The day before the lecture Brand stopped by the library to talk to staff about buildings and technology.

In an informal conversation with his library audience, Brand, author of *How Buildings Learn: What Happens After They're Built*, shared his particularly innovative approach to building architecture and how technology influences the way buildings are used. Much of the discussion, as well as questions from Brand to the library staff and from the library staff to him, related specifically to the Perkins Library expansion and renovation project, which is approaching the construction phase.

Stewart Brand founded, published, and edited the *Whole Earth Catalog* and was a co-founder of the Whole Earth 'Lectronic Link (aka the WELL), an early Internet service provider. He is also co-founder and president of the Long Now Foundation and co-founder of the All Species Inventory. Brand's most recent book is *The Clock of the Long Now*; other publications include *The Media Lab: Inventing the Future at MIT* and *Two Cybernetic Frontiers*.

## Summer Diversions

### Internet Sites Selected for the Readers of *Duke University Libraries*

#### International Shark Attack File

<http://www.floridamuseum.com/education/shark/ifa/>

By far the most current, the site gives the lowdown on shark attacks. Administered by the American Elasmobranch Society and the Florida Museum of Natural History, the International Shark Attack File is a compilation of all known shark attacks worldwide. In addition to general information, it provides a wealth of useful facts and figures, including geographic summaries of attacks, statistical trends of shark attacks since 1900, annual worldwide shark attack occurrences, including the newly released 2002 summary. Those wanting either to play it safe or to tempt fate can browse statistics revealing the states with the highest shark attack activity during the past decade.

#### Drive-Ins.com

<http://www.drive-ins.com/>

Given the ubiquity of automobiles across the United States, it is not surprising to learn that the first drive-in movie theater opened in Camden, New Jersey, in 1933. This feature of the American landscape fell on increasingly hard times beginning in the late 1960s. In recent years, however, it has witnessed a miniature renaissance. Created and maintained by the brother-sister team of Jennifer and Kipp Sherer, this tribute to an American institution contains several thousand pieces of information about the history and evolution of the drive-in movie theater. The reader can search for drive-ins across the country by zip code, keywords, status (open or closed), and by geographical locale. Each entry includes details about the drive-in, such as its automobile capacity, current status, address, and in many cases multiple photographs. The Drive-In Museum section of the site offers a timeline of notable events in drive-in history.

#### Pick A Trail

[http://www.wilderness.org/education/pick\\_a\\_trail/](http://www.wilderness.org/education/pick_a_trail/)

Developed by the Wilderness Society, this Web site offers general information about backpacking and hiking in the United States and abroad. The trails featured on the site are organized alphabetically, with special emphasis placed on those trails leading through the U.S. National Park System. Information on each trail includes a brief sketch of the host country, including basic climatic information, local topography, and the type of terrain that each trail traverses. Also part of the site are short essays on related subjects, such as health hazards and types of equipment/clothing for hiking. Rounding out the site are an exchange rate list, interactive trail maps and "featured destinations."

#### The Victory Garden

<http://www.victorygarden.org/>

The Victory Garden Web site serves as a valuable adjunct to the PBS television show, which has been on the air for the past twenty-eight years. It features detailed information on the projects covered in each segment of the TV program, such as how to start a miniature terrarium, backyard composting, and selecting aesthetically pleasing planters. The Inspired Gardens section allows users to visit places from the program, including the Blithewold Mansion and Gardens in Rhode Island and the Arnold Arboretum in Boston. Cooks will find the several dozen recipes available here a delight, ranging, as they do, from an adventurous crawfish and dill pizza to the more mundane, but ever popular, omelet.

Thanks to the Internet Scout Project for identifying several of these sites. (Copyright Internet Scout Project, 1994-2002. <http://scout.cs.wisc.edu/> ). If you would like to recommend a Web site for inclusion in a future issue of *Duke University Libraries*, contact Joline Ezzell at [joline.ezzell@duke.edu](mailto:joline.ezzell@duke.edu).

## *Gathering Women's Words*

Because travel is a fundamental tool in my work as a collector of personal papers and organizational records, I feel a kinship with Dr. Amanda Vickery, the consulting editor of *Women's Language and Experience, 1500-1940*, a multi-part microfilm set being acquired by Perkins Library. Dr. Vickery, a lecturer in modern British women's history at Royal Holloway, University of London, trawled public and university libraries and county and regional record offices throughout Great Britain in search of women's diaries, journals and letters. The microfilm collection, which is derived from her research, brings together sources from England, Scotland, and Wales to provide an overview of the lives and condition of women in Britain for more than four centuries.

Dispersed among the local record offices, public libraries, manuscripts repositories and other institutions that Dr. Vickery visited were vital yet neglected sources for the study of women's history: diaries, commonplace books, travel journals and letters, which describe women's lives and experiences in their own language. This is what Dr. Vickery has to say about what she found:

*"The local record offices of Great Britain hold staggering quantities of manuscripts written by women. Only now is this vast resource being tapped. Women's*

*own writings facilitate the exploration of a multiplicity of themes from the construction of identity to the composition of political communities, from the intimacies*

*of emotional life to the structure of society. The examination of women's manuscripts will enable scholars to engage critically with the categories, modes of explanation, and chronology of recent women's history. Feminist theory can be evaluated and developed by applying it to the range of empirical material offered in Women's Language & Experience."*

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Using the previously unpublished materials collected in *Women's Language and Experience*, researchers examine these women's lives firsthand, putting flesh on the bones of history and gaining answers to some of the perennial questions of women's history: did women actually conform to prescribed models of authority, how did women's aspirations and fantasies match up with their real lives,

and did women employ the rhetoric of submission selectively, with irony, or quite cynically? By shedding light on these and other issues, the materials in *Women's Language and Experience* facilitate work by scholars across many disciplines, including English, politics, history, sociology, gender studies, the social history of medicine, social policy and women's studies.

While *Women's Language and Experience* includes diaries, journals and epistolary narratives of almost every kind, it seems appropriate, in this summer season, to focus on the collection's travel diaries. The traveler can compare what is familiar and old with all that is different and new in experience and landscape. It often takes an outsider to observe, by such contrast, what is distinctively characteristic of a particular place. And because the ordinary is often overlooked by native inhabitants, the foreigner's account is often the most vivid recollection of what happened in a particular place or time. The travel diaries of British women, written between 1500 and 1940 and made available in *Women's Language and Experience*, offer valuable observations on myriad subjects and places.

One example comes from materials Dr. Vickery found at the Cambridge University Library in which Jane West, traveling in Wales and Ireland in 1810, records her thoughts about the trades people of Dublin:

*"A great number of labourers were employed upon the pier: an English eye could not help being struck with the difference between the sturdy, close buttoned, self-*

*importance of an English porter, and the figures which now surrounded us: their forms slight, a sort of melancholy ferocity in their countenances: many without shoes or stockings, or hats, and all of them having some part of their garniture floating in the wind..."*



There are many manuscript diaries and travel journals in the collections of the Sallie Bingham Center for Women's History and Culture. One in particular is a richly layered account written by a young British woman while traveling with her father in the West Indies from November 1906 through March 1907. In addition to penning candid descriptions of encounters with other foreign travelers, conversations with native inhabitants, and reactions to strange foods and customs, Harriet Sanderson Stewart kept memorabilia, photographs, and her own skillfully executed watercolor sketches, all of which she had bound together upon her return to England.

Helen Caddick's twelve volumes of travel diaries document her 25-year journey around the world. Handsomely illustrated with photographs, with fold-out maps added, and with an index to locations at the front of volumes, these diaries were intended to be read and to provide a memorial to her travels. They offer a valuable record of cultural tourism as the following extract shows:

*Friday October  
12th 1900*

*(Vol. 6. Boston. Cambridge, Visit to Radcliffe College)  
Called on Miss Irvine, Principal of Radclyffe [sic] (Ladies College) — delightful woman. They don't believe in "co-education" but consider it better for boys and girls to be separate, they study and work better. The girls' work is exactly on the same lines as*

*Harvard, the Professors are the same and they have an equivalent degree, though unfortunately it is not called the same. Girl graduates are allowed to take some classes at Harvard with the men... Before taking a course of exercises the girls have to be examined and tested by a health officer (lady) sent from Boston and she orders what exercises they are to take if they are at all delicate. There are 420 women students at Radcliffe.*

Women's diaries have long fulfilled the roles of friend, observer, confessional, scrap-

book, and analyst. The value of these personal narratives to teaching and scholarship is in their capacity to challenge official versions of history, to illustrate how and why women's lived experience becomes a cultural product for public consumption, and to advance our critique of gender. Scholars like Dr. Vickery must continue to bring women's writing to a large audience, and archivists like me must continue to collect and preserve women's writing at repositories such as Duke's Sallie Bingham Center for Women's History and Culture.

Laura Micham, Director  
Sallie Bingham Center for Women's  
History and Culture

**It is fortunate for scholars and archivists that diary writing is as much a part of women's lives now as it was in past centuries. Evidence of this can be seen in the proliferation of and demand for "blank books." Almost every book and paper store has a section devoted to these volumes, which wait to satisfy the individual urge for self-documentation (See, for example, <<http://www.journaldepot.com/traveljournals.html>>). This urge has also manifested itself online in Web sites like the one established by the Women's Travel Club <<http://www.womenstravelclub.com/album.html>> where there is an entire section devoted to diaries and albums created by its members. Whether diaries are contained in colorfully bound books, on found scraps of paper, or within the virtual pages of a Web site, these texts are essential alternatives to patriarchal narratives of history. And they make us laugh, cry and, hopefully, inspire us to record our own lives!**

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